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24, LUITPOLD STRASSE,
BERLIN, W., September 7, 1907.

In a recent issue of the *Berlin Woche*, Lilli Lehmann writes an article on the modern staging of opera and drama and modern music. The famous diva does not approve of the modern methods of contemporary stage managers. She bemoans the fact that they give too much attention to "Ausstattung," to the historical truth of the scene, to costuming and to petty detail of stage management, neglecting thereby the great essentials—individual, grand and inspiring delineations of the chief roles. She says they are so taken up with externals that the main features of the performance are forgotten. In other words, they are so engrossed in looking at the trees that they fail to see the forest.

Madame Lehmann says she has visited of late many theaters and opera houses all over Germany, but that she finds the "grossen zug" in singers and actors today in the rarest instances only. To quote her own words: "The grand mastery of the art of singing and acting of former times lives today only in a very few individuals; it has nearly disappeared in the sea of 'Ausstattung.' And not only that—it no longer exists in the artists themselves and is not desired by modern stage management. What a sad result! On all sides it seems to be the object to throw overboard that which has become necessary and dear to us. So it is with enthusiasm. With the passion, the fire of the performer, the enthusiasm of the public, has also disappeared; it could only be awakened by the genius of the performer. The tiny art of staging has nothing in common with the real art of the stage—that of delineating human beings—for which we should strive only. That which one or two persons have to sing or speak for the public is not rendered more truthful by the actions and movements of minor characters. They only detract from the principals, in whom alone the public is interested."

"The craze for brilliant scenic effects, in which one theater tries to outdo the other, robs the stage directors of sound judgment. They endeavor to see the essence of a performance in its milieu, in its ensemble, whereas the real thing is to be found only in the passion, the individuality, the genius of the artist. The theater is and always will be theater and never reality, and no decorations, no ensemble, however great, can make it reality. Without the personality, the authority of the performer, the best ensemble is ineffective. The interpreter must always remain the principal thing. What would a work be without the individual interpretation of the artist? The exaggeration of the importance of little things and the undervaluation of artistic individuality are the doom of the modern stage. When the zeal for accuracy and style attach more importance to

scenery and costumes than to genius, then art and artists are wronged.

"Keep within bounds! This is the first law for art and all great masters. That does not mean, however, that one who can do so should not give free rein to his passion and be lavish with the gifts of the gods. A controlled squandering of rich gifts of mind and soul make of the artist a benefactor of humanity. In order that his art, his power, his individuality, be not swallowed up in drill and non-essential, the artists striving for perfection must be as eternal as art itself."

"Truth, accuracy, is demanded on the stage, and the falsity of the old operas is bemoaned. An opera never can be true; just as the theater itself cannot be true—the acoustic conditions alone make this impossible. Are Wagner's operas truer than others? They were different; they were better organized and his tremendous genius compelled us. But in reality it is just as unreal when Wotan sings his thoughts to Brünnhilde as when Count Luna sings of his love to Leonora to the chorus. An opera can never be truthful because in real life people don't sing their feelings to each other in public places. The theater, the opera, must, then, always remain unreal, and the fact that people are walking about or leaning out of the windows while an aria or duet is being sung does not make the situation more

such tone masses? What kind of organs can master that which originates in the overheated heads of excited composers, whose crazy harmonies for an orchestra of 100 to 120 men, resemble musical automobiles rushing past our ears, granting the frightened listener neither rest nor quiet. The human voice can produce only one tone and it can and should not attempt such things. Where the ideal is banished from art, there is no more art. Is then melodious singing this wonderful heritage that flows from the mouth out of the depths of the heart to be wholly lost to us? And is this glorious gift to entrance us no longer together 'with other voices? I confess it frankly—a melodious ensemble makes me happy."

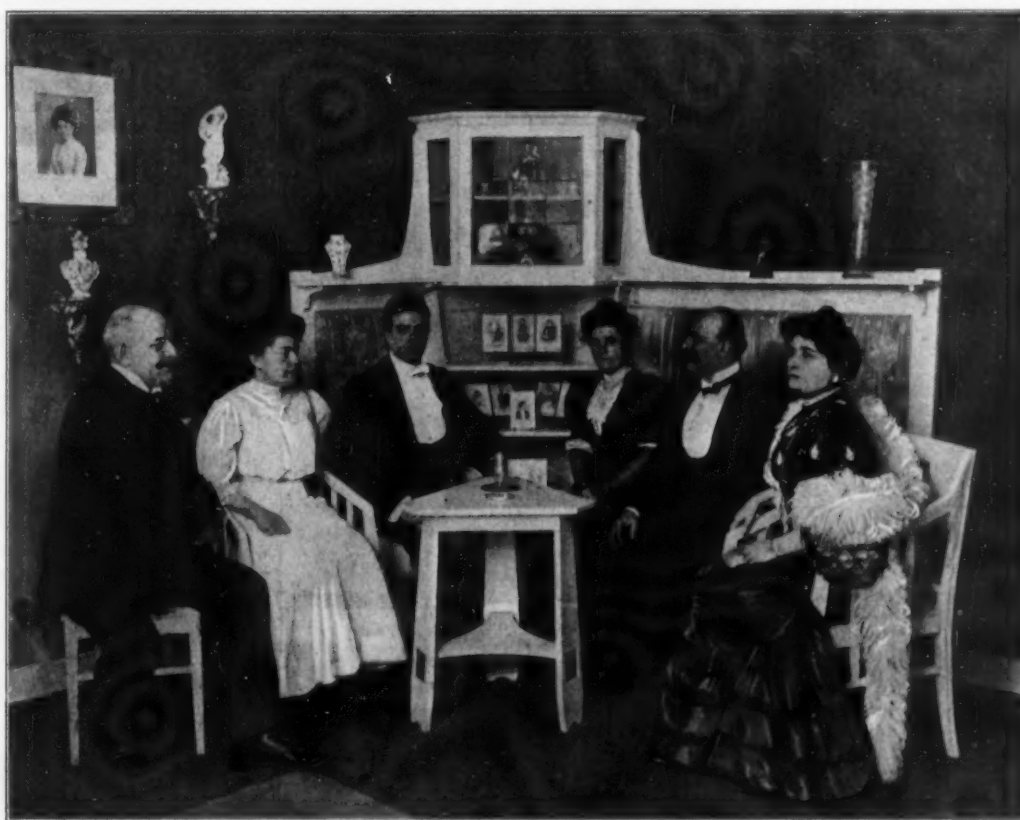
"With every word of warning we receive the answer, 'Time does not stand still!' No, and it should not. But we can see what can be lost to art by contemplating old Hellenic works of sculpture, which lay buried for thousands of years and are now unearthed, arousing universal admiration. Such works no one can create today. Why then should not a halt be called to the work of destruction that threatens to rob us of the most beautiful and vital of all arts, the art of singing? Everybody with a feeling for art should endeavor to make an end of this war of destruction. If nations combine to prevent the annihilation of singing birds, why should not all possible efforts be made to preserve the voice, human singing, the noblest expression of our soul life?"

"This modern music is an outrage against good taste and health, both of which suffer from this constant tickling of the nerves by this deformed monster to which the lovely art of music has given birth. The fear of melody characterizes this musical epoch. Here, to be sure, the art of singing is no longer needed, as the euphony of the human voice—melody, the soul of music, has no longer anything to say. It is already half lost to us; and it cannot be dug up out of old ash heaps like the work of the old sculptors. That should not be forgotten, and the warning should be heeded in time."

Richard II won't approve of this; evidently Madame Lehmann wrote that article after hearing "Salome." Her strong appeal for melody is timely, and coming from such a great singer, it must carry weight. Strauss' popularity in Germany seems to be waning. The *Zukunft*, which is a very serious journal, published a long article on him, not long since, in which his works were intelligently,

calmly and dispassionately criticised. He was weighed in the balance and found wanting. A Vienna music paper answers his article on "The Reform Party in Music," which I translated for *THE MUSICAL COURIER* some weeks ago, taking him very severely to task. His sincerity is widely doubted, and that is a bad sign.

Francis MacLennan, the American tenor, has signed a five year contract with the Berlin Royal Opera. With him and Griswold and Miss Rose, three Americans, are now singing leading roles at the Royal Opera. They are all three pupils of Franz Emerich, of this city, who is having phenomenal success in placing his pupils on the best stages of Germany. MacLennan is well known in America, having traveled three years with the Savage Opera Company. He made his debut as Turiddu in Mascagni's ever popular "Cavalleria Rusticana" on Thursday evening, scoring a pronounced and instantaneous success. He displayed a beautiful organ of large range, powerful and penetrating, and at the same time of a soft and sympathetic quality. It has been well schooled and he sings with ease and fluency. His acting was excellent and his work, as a whole, was full of temperament and carried conviction. Not content with his present achievement, however, he is working hard with Emerich, still further perfecting himself. He sang in English, as he has not yet mastered



LATEST MASCAGNI PICTURE.

This is a snapshot of a group of dinner guests assembled in Berlin recently in honor of Mascagni. The composer is in the center, and Mme. Mascagni on the extreme right of the picture. The gentleman on the left is the host, Saul Liebling, head of the Jules Sachs Musical Bureau.

real. These things only disturb in that they draw our attention away from the chief performer. The real action of the piece lies in the words of the speaker or singer, and these must be understood by the public, otherwise the drama and opera have no meaning and purpose whatever.

"I must touch upon one more important point here, concerning modern operatic music, and give my views of it, as a singer. It is not necessary to accent the importance of Wagner's works again. But the baneful influence of his reformations through his imitators was never brought home to me more forcibly than recently, while listening to one of the newest operatic works. Is that music or singing? Does that move our better natures? And is that truer than the old or the new Italian operas? The attempt has been made to reject the Italian opera and all its paraphernalia from the circle of art; and what has been given us in place of its wealth of melody? Noise and hubbub, without heart or soul; so called dramatic accents, more like bellowing, could be heard above the orchestra neither as word nor tone, and left in the hearers' disagreeable sensations only. A tickling of the senses, to which normal persons would like to say, 'Stop, my nerves won't stand it any longer.'

"Is that the purpose and goal of music, of singing? Have the great ones lived and wrought only to be thus misunderstood? How can human voices penetrate through

German sufficiently to sing it. He will be heard again shortly in "Lohengrin."

Alberto Jonás has returned from the Thuringian Forest, where he spent the summer. He appears to be the very picture of health, energy and strength. I have never seen him looking so well. He has resumed his work at the Klindworth-Scharwenka Conservatory, and with his large class of private pupils, three of whom will be heard here in concert with the Philharmonic Orchestra the coming season. For little nine-year-old Pepito Arriola, his star pupil, a large number of engagements have been closed.

A new society, called Die Gesellschaft der Musikfreunde, has been founded in this city, which will give four big concerts under Oscar Fried this winter. Among the works to be performed are Nicodé's "Gloria," Berlioz's "Lelio, or the Return to Life," Sibelius' third symphony, Beethoven's "Ninth," and parts from "Euryanthe."

The soloists of the new series of ten concerts to be given at Mozart Hall, under Carl Panzner, will be Carl Burrian, Lula Mysz-Gmeiner, Busoni, Mischa Elman, Siloti, Marteau, Bertram, Felix and Mme. von Kraus, and the Russian Trio. The old Mozart Hall Orchestra has been disbanded and a new one organized, also called Mozart Orchestra.

Reports have been circulated that Joachim died a poor man, leaving nothing whatever. It could hardly be wondered at if an artist of such ideal tendencies failed to collect worldly treasures in these times. Joachim never sought monetary success, but repeatedly rejected it. What large sums he could have earned teaching, if he had given private lessons! No price would have been too high. He never taught for money. However, Joachim was in such demand that he could not avoid earning large sums. They were thrust upon him. A reliable gentleman, who saw his will, assured me that the great violinist left 750,000 marks in cash and salable securities, besides a large collection of valuable MSS., pictures and art treasures.

Anna Wüllner, a sister of Ludwig Wüllner, the famous lieder singer, has been engaged as vocal teacher of the finishing classes at the Klindworth-Scharwenka Conservatory. She begins her new duties on October 1.

"Tristan and Isolde" was given at the Royal Opera last week for the 100th time. The first performance occurred March 20, 1876, with Albert Niemann as Tristan.

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* HARRIET BÉNE, Mezzo-Soprano of Berlin Comic Opera, at present on tour with Savage "Butterfly" Company.

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So the work has been given but little more than three times a year, on an average.

Sophie Heymann-Engel, the well known soprano, is to bring out several old unknown or forgotten short comic operas—at the theater hall of the Royal High School this season. On October 5 the "Betrogener Kadi," by Glück, and "The Maid as Mistress," by Pergolesi, will be produced. One evening will be given up to humorous one act operas, by Dittersdorf and Süssmeier, and another to Gounod's "Philemon and Baucis," and one also to old operettas by Flotow and Massé. The undertaking promises to be very interesting.

H. B. Pasmore, the distinguished singing teacher, has been engaged by Director Hollander as vocal instructor at the Stern Conservatory. Mr. Pasmore was for two years a member of the faculty of the Klindworth-Scharwenka Conservatory.

A cheap opera for the masses is to be founded at St. Petersburg. Russian capitalists are to build an opera house that will seat 4,000 persons, and a number of prominent singers are interested in the scheme. The establishment of such a folk-opera was one of Anton Rubinstein's dreams.

A new star in the violin firmament has appeared. He is the seventeen year old Russian boy Frem Zimbalist. According to Russian press notices on his playing, he is more like a comet than a star. He is said to eclipse Elman and all other youthful violin phenomena. He is a special protégé of the composer Glazounow, and has not yet appeared outside of his native country, but will make his Berlin debut in November under the Herman Wolff Bureau, after which he will play in London, and then make extensive tours throughout Europe. He is to be managed by Geller and Tunkermann, of London, men who have had ample and successful experiences with Elman and Kubelik. It is astonishing what talent Russia produces. Evidently the Muse is not affected by the political situation. Our "Land of the Free and Home of the Brave" is far, far behind benighted, enslaved Russia in bringing forth musical geniuses.

ARTHUR M. ABELL.

Alberto Jonás Returns to Berlin.

Alberto Jonás has returned to Berlin after a well earned vacation spent alone in Oberhof, in the Thuringer Wald. The famous pianist has grown his black mustache again and looks tanned and strong from the mountain air. All his former pupils have been waiting for his return and will start work at once, while a large number of talented newcomers have applied to him for admission in his class. Of these former pupils who are pursuing their studies with him, mention may be made of Alfred Calzin, who gained last year one of the most brilliant successes of the younger pianists who were heard in Berlin. He has been engaged as soloist with the Dindenstein Orchestra, in Leipsic, on November 2, when he will play the Rubinstein D minor and the Schytte concertos. He will also give an orchestral concert in Berlin, in Beethoven Saal, with the Philharmonic Orchestra, on December 7, when he will perform the Brahms B flat, Tchaikowsky G major and Sinding concertos. He is to appear in recital in Hamburg and in Dresden. Three new Jonás pupils are to make their debut this season in Berlin: Elsa Rau, of Baltimore, who will give a series of recitals and who will also appear in Munich; Lottie Schulz, of Berlin, who is to appear in Beethoven Saal with the Philharmonic Orchestra; and Sybella Clayton, of Salt Lake City, who will be heard in

two orchestral concerts in Beethoven Saal with the Philharmonic Orchestra, playing six concertos. As to Pepito Arriola, he is booked for over 40,000 marks' worth of concert engagements, being paid no less than 1,500 marks for every concert. He has been engaged as soloist with the Kaim Orchestra, of Munich; with the Philharmonic, in St. Petersburg (to be conducted by Nikisch); also in Warsaw, Moscow, Hamburg (three concerts), Dresden, Frankfurt, Leipsic, Stuttgart, Vienna and Budapest. Pepito Arriola is not yet ten years old and has acquired all of his incredible technic and brilliancy and has practically learned all he knows with Jonás. He is to remain under Jonás' guidance for the next two years.

Wüllner an Interpretative Genius.

Whether Ludwig Wüllner sings in the great European capitals and art centers or in the provincial cities, both large and small, he is proclaimed on all sides as one of the wonders of the age. Wüllner is an extraordinary personality, and no ordinary description portrays him adequately. Still, it is always interesting to read what the critics have to say about the great interpreter:

Only recently have we made mention of Herr Wüllner's peculiar talents of recitative art, which, fed by a truly remarkable and penetrating gift of conception, and accompanied by a musically poetical interpretation, is as full of charm as of spirit, as characteristic as full of temperament, bringing forth the most secret meaning of the poems in plastic relief, and yet again entrancing the hearer with the full inner wonders of the music. The impression the singer creates in the fields of temperament, which are his to the fullest degree, is so overwhelming that the audience in its depths of feeling forgets the normal oral demands in regard to sound. His rendering of Schumann's "Ich Grolle nicht" called forth enthusiastic applause. The interpretation of the very first of the twenty-eight songs of the evening, the gloomy, typically wondrous Schubert song, "Todtengräber's Heimweh," was a masterpiece of powerful sensing and justified our former verdict that the artist is especially happy in the reproduction of pathos to the very edge of deathlike sorrow, and cultivates this branch with care. The recital of the whole Schubert "Dichterliebe" in a deeply conceived, at times enthusiastically beautiful manner, must be regarded as a gigantic trial of many sided execution and be marvelled at as such. A whole world of feelings lived and wove in it and the almost incredible fire of the artist enriched his singing. Brahms, who was presented in seven songs, had a difficult stand, coming right after the sixteen musical diamonds of the "Dichterliebe." But this work of Wüllner's was likewise exceptional. He sang "Während des Regens" in a masterly manner, and the "Botschaft," which finished the program, was rendered by him so exquisitely, after singing twenty-eight songs, that the audience, delighted to excess, combined its lively ovation for the whole with loudly voiced demands for more.—Koelner Tageblatt.

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LONDON, September 11, 1907.

After one of the busiest seasons that he has ever had, Herbert Witherspoon took a few weeks' holiday up in the mountains in his own country and then sailed in August for Europe. Arriving in Liverpool on Saturday, August 24, he at once came to London, where he appeared at the Promenade concert on the following Monday evening. This was Wagner night and Mr. Witherspoon sang numbers from "Meistersinger." He is not only well known to the musical public of London, but is also a great favorite with his audiences, and received a warm welcome upon the occasion of his first appearance at these concerts this season. He has been engaged for six concerts with that organization, two of them to be Wagner nights, and on Monday evening fulfilled his second engagement, singing the aria from "Siegfried," a long and exacting piece of work. At a future concert he will sing one of Handel's well known arias, and an important event, too, will be his singing of Bach's cantata for bass, which has been specially orchestrated for him by Henry J. Wood, the leader of the Queen's Hall Orchestra. Mr. Wood was anxious to have Mr. Witherspoon sing this cantata, but in looking it up found there had never been any orchestration for it, so during his holiday on the Continent Mr. Wood devoted a part of his time to what was really a labor for friendship's sake and also for the sake of having this fine work done during the present season of concerts. Possibly there is not another man in the profession busier than Mr. Witherspoon, for his time is completely booked for more than a year ahead. As soon as his engagement with the Promenades is over, he will go to the Continent for a trip, returning here in time for a recital at Broadwood's in October, an appearance with the Chappell Ballad Concerts, and on November 5 he will sing with the Liverpool Philharmonic Society, sailing the next day for America. Immediately upon his return to his own country, Mr. Witherspoon starts off on a tour; in fact he has an engagement in the Middle West on November 14, which means going directly from the steamer to the train. Other recitals and concerts follow at once, appearances in Chicago with the Thomas Orchestra, and an extended tour of the Pacific Coast, with recitals in all the largest cities and towns, Eastern engagements up to late in the spring, then an early sailing next June to fill further European engagements, with concerts in Germany a year from this autumn. All this makes up a formidable amount of traveling as well as a tremendous amount of work in preparing programs, etc. Mr. Witherspoon already has an extensive repertory, to which he is constantly adding, and during his present stay in London has been looking through quantities of new songs.

Ada Crossley is making her first big provincial tour this coming winter. It is under the direction of Daniel Mayer, begins in October and extends to March. Already over eighty dates are booked in England, Scotland and Ireland, and others are pending. On the tour Mme. Crossley will be assisted by Evangeline Florence, an American who at one time studied with the well known teacher, the late Edna Hall, and who made her debut in Boston some years since; John Harrison, Hamilton Earle, Percy

Grainger, Leon Sametini and S. Liddle. It is a strong company whose success seems assured.

Tours have also been arranged by Mr. Mayer for the coming winter for Elena Gerhardt, Irene Scharrer, Howard Jones, Hugo Heinz, Jean Gerardy, Harold Bauer and Felix Weingartner. The latter will appear also with the Rebner Quartet, assisted by Gertrude Lonsdale.

Mischa Elman has been booked for every possible date that Daniel Mayer and Mischa's father feel it wise for him to accept, as they both realize the necessity of not overworking or overtaxing this talented boy. He has been asked to play at the Gloucester Festival this week in place of Marie Hall (whose steamer is delayed in arriving), an important appearance with which to open his autumn season. The director of the Royal Albert Hall Sunday concerts, Hilton Carter, has entrusted to Daniel Mayer the engagements of all the artists for his thirty-nine concerts this winter.

In memory of Dr. Edvard Grieg, Chopin's funeral march was played at Queen's Hall the other evening, the arrangement by Henry J. Wood being used. In this the melody of the trio is first allotted to the solo violin, ac-



AN OLD ORGAN, DATE 1602.

The illustration shown herewith (taken from a photograph by the Halfpenny Ltd. Co. and reprinted from the London Sketch) represents the old organ at Carisbrooke Castle, and is known as "Princess Elizabeth's Organ," from the fact that it was played on at Carisbrooke Castle by the daughter of Charles I, the "Martyr King." The instrument bears the date 1602, and is probably of Flemish origin. It was made for the Earl of Montrose, and is still in excellent condition.

accompanied by organ and harp, and Henri Verbrugghen, the concertmaster of the orchestra, played the violin part. Previously Grieg's first "Peer Gynt" suite had been played. On the same evening three orchestral scenes from Keats' "Endymion" were given. These were composed by Arthur Hinton and are entitled "Sunrise," "Shepherd's Song" and "Dance of Youths and Maidens." They were written eleven years ago, but this was the first time they had been heard by a London audience.

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ducted by Henry J. Wood, with Anton Sistermans as vocalist and Miss Stockmarr as pianist. For the chamber concert on October 23, Percy Grainger has been specially engaged as the pianist, the other artists being the Brodsky String Quartet, Ellen Beck, vocalist, and Adolph Brodsky, violinist.

One of the first important recitals this autumn will be that of Fritz Kreisler at Queen's Hall on September 28.

The prospectus for the twelfth season of the Dulwich Philharmonic Society has just been issued and announcement is made that there will be five concerts during the winter, the first one to take place on October 26, when "Faust" is to be sung. Other works that are in rehearsal are Elgar's "Caractacus," Mendelssohn's "Athalie," "Carmen" and "The Messiah." Arthur Fagge is again the conductor, a fact for congratulation to the society and to all those who recognize the quality of the work demanded by this director, who is also the director of the London Choral Society.

Last week there appeared in the Daily Mail an article by Frank Broadbent on singing, in which he drew special attention to the subject of breathing. The article has attracted much attention and has been widely copied and quoted. Mr. Broadbent is really a specialist in voice training, for not only does he take care of a singing voice,

but the speaking voice claims much of his attention, for he believes that good speech has much to do with singing. Every one interested in the art of correct singing should read what Mr. Broadbent has to say on the subject.

[The article is reproduced on another page of THE MUSICAL COURIER.—Ed.]

The following are some of the press opinions of the singing of Ingo Simon and Madame Cleaver-Simon at their London and Manchester recitals:

Mr. Simon has cultivated purity and smoothness of tone to evident purpose, and he sings with taste, intelligence and sincerity. Madame Simon, employing her rich toned and highly trained contralto voice upon songs that traversed a rather wider field of expression than did those of her husband, likewise made a distinctly favorable impression.—Daily Telegraph.

A vocal recital was given by these artists at the Bechstein Hall yesterday afternoon. Madame Cleaver-Simon possesses a fine dramatic contralto voice which has been well trained. She displayed it to every advantage in various songs by Schubert, Brahms, Loewe and Dvorák. Ingo Simon sings with taste and expression. A French duet, "Colinette," arranged by Weckerlin, was charmingly sung by the two singers.—Morning Post.

Those who were present were delighted with some very finished singing. Mrs. Cleaver-Simon's singing was marked by high artistic qualities; her intelligence was fully displayed in all the songs, and remarkable agility in Fesch's "Tu fai la superbetta." Ingo Simon has a tenor voice of very agreeable quality, and his singing showed a good method and considerable musical instinct. It is rare to hear such good pronunciation of German in connection with the tenor voice of the true timbre.—Times.

Madame Cleaver-Simon revealed the qualities which go to the making of the good artist—impeccable intonation, a good sense of rhythm, and intelligent insight in the different works performed. Ingo Simon exhibited some remarkable qualities in his various performances of last night. Evidently his voice has been well trained; a voice refined rather than powerful, yet quite equal to the dramatic quality which such a song as Handel's "Figlia Mia" demands.—Manchester Guardian.

One is, perhaps, apt to apply the term "artist" to vocal and instrumental performers generally in rather too indiscriminate and meaningless a fashion, but when we apply it now to Mr. and Mrs. Simon, we do so with a special significance and application, since everything they sang was stamped with grace and finish.—Manchester Courier.

A. T. KING.

A New American Vocal Star.

Jeanette Fernandez is a young American girl of exceptional musical gift who is entering the arena of public career as a vocal artist. Miss Fernandez has had training and sufficient experience to bring control of self in public without diminishing enthusiasm or modesty. George Sweet held this lady to be one of his most promising pupils. The press so far proves his judgment to have been correct. The following suggestions culled from notices will carry some indication as to the singer's abilities:

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Madame Middecke Returns.

Josefa Middecke, the successful vocal teacher, has returned from her vacation in New Hampshire, and will resume instruction October 1 at her studio, No. 161 West Eightieth street. A feature of Madame Middecke's activity this season is to be the resumption of her student recitals, the chief one of which took place last spring at the Hotel Astor and was reviewed at the time in THE MUSICAL COURIER.

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INTERNATIONAL NOTES.

Ferruccio Busoni has commenced his activity at the Vienna Conservatory.

Leoncavallo's new opera, "Maja," is to be produced next year at Monte Carlo.

Dr. Theodor Goering, music critic, died at Munich recently, sixty-one years old.

C. van der Putte, professor of singing and organ, and an esteemed composer, died recently in Leyden.

"Miss Potiphar," a musical comedy by Alfred Rahlers, has been accepted for production by the Essen Opera.

Jeanne Margyl, a very promising opera singer, formerly of the Paris Opera, died lately at Trouville, aged thirty.

After a pause of four years Nicola Spinelli's veristic opera "A Basso Porto" was revived at the Leipsic Opera.

Anton Rubinstein's "The Demon" was recently given as a local novelty at the Frankfurt Opera and was well received.

The municipal library of Leipsic has just come into possession of a hitherto unknown youthful portrait of Clara Schumann.

The Music Society of Bochum will give five subscription concerts, the first devoted to chamber music, this coming winter.

The recent first representation of Georges Marty's new opera, "Daria," given at the Vichy Casino Theater, was very favorably received.

The Dresden Opera announces as its first novelties of the season "The Belles of Fogares," by Ludwig Gruenfeld, and "Acté," by Joan Manén.

Organist Dr. F. X. Matthias, of the Strassbourg Cathedral, has been appointed lecturer on "Catholic Church Music" at the Strassbourg University.

The fall season at the Teatro Lirico, in Milan, opens October 5. "The Red Veil," by Seppeli, and "Marcella," by Giordano, are the novelties promised.

The Brussels German Gesangverein and the Antwerp German Liedertafel collaborated in a recent summer concert with the production of Haydn's "Creation."

Francesco Giarda, since thirty years professor of piano playing at the Venice Liceo Musicale Benedetto Marcello, died recently at the age of fifty years, in Venice.

Dr. Paul Kuhn, tenor of the Darmstadt Opera, after appearing in Munich as Mime and David, was engaged in the last named city for five years, beginning in 1908.

Oskar Fried, of Berlin, has been invited again to direct this coming season a series of symphony concerts at St. Petersburg. Those of last year were a decided success.

The musical season at Correggiano, Italy, was initiated by Massenet's "Werther," produced at the Academy-Theater on September 21. "L'Ami Fritz," by Mascagni, is to follow.

The Hamburg Orchestra, under the direction of its new conductor, Dr. Mayer-Reinach, recently gave a concert in Luenenburg. The "Tannhäuser" overture and Beethoven's C minor symphony were the principal numbers of the program.

A congress of sacred music, to which the Cardinals Merry del Val, Rompola, Agliardi, Ferrari, and all the bishops of Lombardy had given their patronage, assembled

at Bergamo not long ago for two days. The congress discussed the historic development of sacred music.

The Italian Opera at Amsterdam, which starts its season September 28, promises to produce the following novelties: "Salome," "Il Battista," by the priest Don Giocundo Fino, "Madam Butterfly," "Wally," by Catalani, and "Silvano," by Mascagni.

Arthur Bodanzky, conductor of the Berlin Lortzing Theater, has been called by the management of the Prague German Opera to co-operate as second conductor with the first capellmeister, Paul Ottenheimer. Director Angelo Neumann, who is not in good health, will be relieved of some of his managerial duties by the well known playwright, Kadelburg.

The reopening of the Brussels Theatre de la Monnaie took place September 5. Great efforts will be made by the management to insure a prosperous and artistic season. "Salammbô," by Ernest Reyer, was chosen as the initial performance, with "La Juive," "Lakmé," "Faust," the "Barber of Seville," etc., to follow. Among the novelties promised by the management, "L'Ariane," by Massenet, is to be the first.

VIEWS FROM THE BACH MUSEUM.

These photographs from the newly-opened Bach Museum in Eisenach are both rare and interesting. They were sent to THE MUSICAL COURIER by Alberto Jonas, who accompanied the gift with this letter, written at the Bach Museum on August 17: "My hearty greetings to you from the Holy of Holies. I spent almost all afternoon yesterday at the mighty Johann's house. By special permission I was allowed to 'try' his two clavichords. So I played fifteen of the 'well tempered' preludes and fugues, two English suites, one French suite, a partita, the 'Chromatic Fan-



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taisie, the 'Italian' concerto—and then it seems it was closing time! I am afraid they won't let any one 'try' the clavichords again. The Bach Museum is open only since June, 1907. To-morrow morning, I shall push on to the Wartburg. Two more weeks of sweet 'far niente,' and then back to Berlin, where some forty pupils wait me. With kindest regards, your admiring,

(Signed) ALBERTO JONAS.

The musical season of Dortmund began September 16 and will last till May 15. The operatic repertory will be considerably enlarged and is to contain the following novelties: "Salome," "Werther" (Massenet), "The Golden Cross" (Brüll), "The Bartered Bride" (Smetana) and "The Lost Son" (Wormser). The "Ring" will be produced in two cycles, and "Tristan and Isolde" and "Meistersinger" are to complete the Wagner repertory.

Many attractions were held out to the numerous summer visitors at Neris-les-Bains this season. At the Parc des Arènes two splendid open air performances of "L'Arlésienne" and "Mireille" were given; at the Casino, "Le Trouvère," "Carmen," "Faust," "Les Mousquetaires au Convent" and "La Mascotte" were the operas; and the Park concerts, directed by M. Raynaud (formerly conductor of the Trianon Lyrique, Paris), were of a nature to satisfy all reasonable expectations.

The Dieppe season is at its height and the director of the Casino neglects no occasion to give additional interest to the nightly musical soirées. The best singers and virtuosos alternate at the daily orchestral concerts under the conductorship of Gabriel-Marie. The notable event of the season will be a concert to be given shortly by Ysaie. The Dieppe Opera presented recently "Faust," "Romeo and Juliet," "Thais," "Orphée," "Hänsel and Gretel," "La Vivandière," and the charming pastorate, "L'Accordée au Village," by Paul Steck.

Ernst Chailier, the noted German music publisher, points out in an instructive article published by one of the leading German trade papers that one of the causes of the prevailing depression in the sheet music business is the pub-

lication of too many compositions. He says that as soon as a composer achieves some sort of public success the publishers inundate him with offers and issue his works regardless as to whether they be of merit or not. In this manner their catalogues are overcrowded with an immense number of mediocre and trashy compositions, the greater part of which remain unknown and unsold.

Joseph Reiter, chorus director of several Viennese choral societies, also a successful composer, was nominated director of the "Mozarteum" at Salzburg, in place of I. F. Hummel, who on account of ill health retired from the post. This institution, having more than half a million francs (\$100,000) at its disposal, was founded provisionally in 1870 and definitively in 1880. Its main object is the development of musical art and the preservation of melody. To obtain this latter result, the institution has established a music school in Salzburg, arranges music festivals, distributes prizes for competitions of merit, holds periodical reunions, and endeavors particularly to have Mozart's works heard as often as possible, and to contribute in every other way to the glory of the great master. The institution unites within itself since 1880 the previous foundations known separately as the Mozart Museum, Mozart Album, Mozart Haus and International Mozart Society.

French papers rejoice in telling of an amusing if not alarming incident that happened not long ago at Catmar, the former French but now German frontier town. An organ grinder who, by the soulful handling of his barrel organ, had become the delight of all the nurses on the

promenade, recently purchased at Waldkirch (Badena) a new instrument, without informing himself sufficiently of the contents of his new repertory. It so happened that this contained among other lays the strains of a melody generally known under the name of "La Marseillaise." No sooner did the first notes of the celebrated song float through the air than the authorities assembled to keep council and prevent a general uprising of the populace. An imperative order was finally addressed to the imprudent artist to remove the offending tune from the instrument, and the security of the German Empire was no longer jeopardized.

The annual national festival at Scheveningen, Holland, was celebrated at the Casino, and a special French music festival was organized at the same time by Goldbeck, director of the patronage of the French delegates to the peace conference at The Hague. Chevillard had come from Paris to conduct the Berlin Philharmonic Orchestra (always engaged for the season) and the program was composed of the overture of "Gwendoline" (Chabrier), "Symphony sur un thème Montagnard" (d'Indy), "L'Apprenti Sorcier" (Dukas), "Ballade Symphonique" (Chevillard), "Pelléas et Mélisande" (Fauré), and "Benvenuto Cellini" (Berlioz) overture. Mme. Vallandri, of the Paris Comic Opera, sang several songs, and Alfred Cortot played the piano part in the Symphony of d'Indy. Next day Ernst Kunwald resumed the direction of his orchestra and the French violinist André Mangeot figured on the program with a concerto by Bach, "Romance," by Svendsen, and "Havannaïse," by Saint-Saëns.

Joseph Joachim, the great violinist, was the lucky possessor of three magnificent Stradivarius violins. Concerning the fate of the most valuable of these violins Joachim had made provision some years ago. Accordingly, the violin, as has been stated in THE MUSICAL COURIER, will go to his nephew, Professor Harold Joachim, lecturing at the Oxford University. This instrument was presented to the master by a committee of his English admirers, in St. James Hall, at the end of a concert given on the occasion of the fiftieth anniversary of his artist jubilee. The price paid at that time for the violin was \$6,000, but today its value is probably much higher. The lid of the violin case bears on a small metal plate the following inscription: "To Joseph Joachim. In immortalization of the fiftieth anniversary of his first public appearance, and as a tribute of the highest admiration and esteem from his English friends. April 15, 1889." The violin (formerly played by Viotti) descends from the collection Labitte in Paris, and

is well preserved, as it has been rarely played. It belongs to the second and best period of Stradivarius. Sir Frederick Leighton, the president of the Royal Academy of Arts, presented the costly instrument to Joachim on behalf of the committee aforementioned.

The Alhambra, of Brussels, a concert hall of superior acoustic qualities, was recently acquired by an English industrial company, who will convert it into a great music hall. The Alhambra being the only concert hall available, the Government, to help out of the dilemma, has consented to place the only remaining suitable hall, belonging to the conservatory, at the disposition of those who wish to give concerts.

A congress for sacred music assembled recently at Perugia. Its members, after listening to a mass by Palestrina, adjourned to the session hall, where the president of the Santa Cecilia Society of Italy specified the aim of the congress to be the reformation of sacred music in the sense of the complete adoption of the Gregorian chant in its original purity. After a very long discussion, an order of day was voted, accepting scrupulously the pontifical "motu proprio" concerning sacred music, and recommend-

ing the ecclesiastical authorities to exert the strictest vigilance in carrying out the measure.

An artistic experiment was inaugurated this season at Mühlhausen (Alsace) with great success. The authorities organized weekly symphony concerts for the public gardens and made up the programs of classical numbers only, by Beethoven, Mozart, Wagner, Strauss, Saint-Saëns, etc. The public did not seem inclined to miss the usual lighter numbers customary at summer concerts.

The souvenir médaillon in honor of Chopin issued by the city of Carlsbad will shortly be finished. M. de Gniwosz, State Councillor of Austria, had arranged a collection to cover the cost of the médaillon, and he it was who induced Carlsbad to agree to place it, together with a commemorative plate, on the front of the house which Chopin inhabited in 1834. The sum collected amounted to 1,450 francs (\$290), but the expense exceeds the amount by 1,800 francs (\$360). It is believed that the municipality of Carlsbad will not hesitate to charge its budget with this small deficit, but it would have been preferable if the whole cost occasioned by the testimonial had been contributed by his compatriots. The Polish sculptor Popiel is the artist who

was commissioned to reproduce the features of the great tone poet.

Repertories of some of the prominent German opera houses during recent weeks were: Cassel—"The Trumpeter of Saeckingen," "Cavalleria Rusticana," "Pagliacci," "Dornröschen," "The Golden Cross" and "Der Waffenschmied." Dresden—"The Flying Dutchman," "Der Evangelist," "The Departure," "Hänsel and Gretel," "Oberon," "Salome," "The Daughter of the Regiment," "Mignon," "Bohème," "Hoffmann's Erzählungen," "Fidelio," "Meistersinger," "The Magic Flute" and "Undine." Frankfurt—"Un Ballo in Maschera," "Josef in Egypt," "Meistersinger," "Die Entführung aus dem Serail," "The Demon," "Tannhäuser," "Carmen," and "Salome." Hannover—"The Merry Wives of Windsor," "Fidelio," and "Tannhäuser." Karlsruhe—"Meistersinger," Leipzig—"Mignon," "A Basso Porto," "Lohengrin," "Pagliacci," "Carmen," and "Hoffmann's Erzählungen." Munich—"Tristan and Isolde," "Rheingold," "Walküre," "Siegfried," "Götterdämmerung," "Tannhäuser," and "Meistersinger." Vienna—"Bohème," "Mignon," "Lohengrin," "Cavalleria Rusticana," "Pagliacci," "The Queen of Sheba," "Othello," and "Walküre."



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MUSICAL EDUCATION.

William A. Wetzell, supervisor of music in the schools of Salt Lake City, controls one of the most efficient departments of its class in the Union. This is due to three influences. First, the supervisor knows no life but that of school music progress, and is completely out of all selfishness in its prosecution. Second, he is possessed of sufficient intelligence, originality, energy and enthusiasm to sustain this condition through a varied experience of some years. Third, he has ever maintained with inflexible insistence regular and systematic plans of work for carrying out all ideals. These have been modified, extended and developed to cope with municipal growth, but have never been broken. Third, he has ever held the reins of activity in his two personal hands without special teachers, assistant or other aid whatever. In Salt Lake City there has been "just the supervisor" and the grade teachers, who are all music teachers, thanks, most of it, to the teaching of their leader. To accomplish this in this way, Mr. Wetzell has had to multiply in himself the separate roles of organizer, executive, supervisor, inspirer, special pleader, mediator, insister, teacher, and Normal teacher for many precious years of his life. He feels that he has in this past year reached the climax of an epoch of attainment. Instead of sitting down and regarding it, he is opening doors from it into the future.

Salt Lake City holds 75,099 inhabitants, of whom 15,223 are children who go to school in twenty-six regular buildings, with several special annexes and others in construction. There are 391 teachers in the city, of whom 320 are grade teachers, and it costs \$269,284.62 in one year for civic instruction there. From which it may be seen that a music leader has no small task before him, given distances, clocks, children, authorities, the zeal of an apostle, and ideals burnt into his nature.

One feature of Mr. Wetzell's plan of work is the existence, in the hand of every teacher of every class in every grade of the city, of a regular detailed program of daily work, not to be followed merely, but to be achieved. For instance, on Monday and Tuesday it is rudiments, fundamentals, and the working of exercises; on Wednesday it is written work wholly; on Thursday and Friday nothing but graded and classical song singing, etc. In the past school year 219 teachers had "achieved" these programs within the prescribed time, forty-six were a little in arrears, but with valid reason. Such result is the best yet attained, and is ascribed by the teachers to the incessant refining of the plan of indication. Record also shows the learning of 370 different songs, mostly memorized, "with taste, finish, sweetness and sympathy of tone, and with control of the scope of technical knowledge involved." Not one single commonplace or trifling song is on the list. They are mostly standard, many classic, with a fund of songs of home and of nations.

One hundred and ninety-one of these teachers recorded strong and universal love for music among their pupils, and earnestness of spirit in its working; 53 offered but

a "large majority" so imbued; 11 stood for more or less indifference, traceable to the teaching quality in each case. The monotone problem receives unflinching attention in these schools, rewarding in recent record by a diminution from 1,754 in the first grade to 654 in the eighth. This is held to be an ignorance, not a defect, and is usually found in children of "sleepy intellect" and with boys in changing voice.

Growth in population looks toward a necessity for assistance to the supervisor in this music instruction. The first move in this direction will doubtless be the giving to a teacher in each building (the best equipped musically) of a part in the direction, assistance and report of that building's music work.

Other advance features will be the formation of clubs and small orchestras in groups as to schools, to be united in grand ensemble; the giving of sample recitals, vocal and instrumental, by local artists; music exhibitions, including work of all grades, and competitive examinations by a jury of local musicians in technical work, sight singing, etc. Also the establishment of music rooms, and, best of all, a requirement of musical efficiency on the part of every teacher appointed, thus reducing in some measure the enormous labor of the supervisor in educating new comers.

Mr. Wetzell has during these years been personally the Normal music school entire for his section. For nearly two decades he has held weekly grade teachers' meetings, each grade by itself, teaching, drilling, awakening imagination, compelling knowledge of music, training in expression in song, and in the methods for imparting all in the best ways. In addition he has held a regular Saturday class for advanced musical instruction, with roll-call examination and certificate accompaniments, urging to higher standard and possibility. Meantime he has labored incessantly with public opinion, writing, attending institutes, visiting parents, combating resistance on every side by his charming personality and sincere earnestness. No adequate payment can be given for service such as this, in which, as has been shown, this supervisor is not alone. The feature of music in this country will be the best form of recompense. Such men as these are laying the foundation for national music art such as should by right have been laid at the commencement of our national life.

Miss V. E. Coleman, director of music in the University of Illinois at Urbana, in that State, has been a strong influence for musical good. The university has a large and active music department. This is a State institution with Normal course. May festivals are given with soloists from the large city centers. The Boston Orchestra has played there. Director Lawrence is an ardent music promoter.

Harvard, Tufts, Smith, Columbia and Amherst are among the colleges which give credit points for music on examination for entrance. Other colleges which do so will confer a favor by signifying the fact to this depart-

ment. Any information on this topic will be gratefully accepted from any one informed on the subject. The Music Teachers' Association, which, directed by Waldo S. Pratt, will hold its session in Columbia College in October, is earnestly engaged on this point, one which is the most effective in raising the general standard and in leading to unification of activity in music education. Ralph L. Baldwin, of Hartford, is a leading spirit of this association. Much of deep interest will be discussed.

Tali Esen Morgan has one of the largest and most complete schools for teaching the mechanics of music by correspondence. People who question whether such a thing is possible must remember that in all instruction there is a large part which must be accomplished by the pupil alone, and which nobody else can accomplish for him. Thus, for instance, tables in arithmetic, the spelling of words, names and location, capitals, etc., of States and countries, and information in history. Chautauquas have shown how much of this sort of information may be achieved by people in their own homes and without the distraction of a person at the elbow who is supposed to pour such over the student, as gum or glue. Such fundamental information is that which is taught by logically organized correspondences in music lines.

Helen Canterbury Barnes is this year supervising the public school music at Bar Harbor, Me. She is a capable, trained Normalite, student of the Institute of Normal Methods, Boston. Josephine G. Duke, last year supervising at Tyrone, is this year at Phoenixville, 28 miles from Philadelphia. She has also a church position in the city, and recently gave a recital in the Colonial Theater in which 600 school children took part, performing regular school studied music with no attempt at "exhibition."

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"A Yankee Tourist" Crowd.

That Raymond Hitchcock has made an unqualified hit at the Astor Theater in his starring vehicle, "A Yankee Tourist," has never been disputed. Every performance since this production opened at the Astor has been marked by audiences which taxed the capacity of the house. Last Wednesday a professional matinee was announced in response to repeated requests from members of the profession who desired to see the lank comedian doing his "stunts," but had been denied the privilege on account of their own performances. Just double the number which could be crowded in applied for admission, and the house attachés were unable to cope with the crowd of thespians who struggled valiantly to secure even standing room. Thirty minutes before the rise of the curtain the doors were closed upon the crowd, which filled the lobby to suffocation and extended into the street, where the traffic police squad were busily engaged in attempting to clear a way for the electric cars and cabs that were trying to pass the theater. Mr. Hitchcock and his company were forced to work a half hour overtime as a result of the enthusiastic and long sustained applause of the most critical audience in the world—an aggregation of actors.

Engagements of Reed Miller, Tenor.

The upward march into prominence and musical importance of Reed Miller, the tenor, has been gratifying, and is the natural result of the enterprise and study given all matters by him. Some of his best work last season was done in Newark, where he sang excerpts from "Lohengrin" and "Die Meistersinger." He sang three times in that city. "The Messiah," in Minneapolis and Milwaukee, went off

well, and his singing with the Oratorio Society of Worcester, Mass., led to his giving a recital there later. The most exciting thing that occurred was during a recital at the Women's College, Columbus, Miss., when a large mastiff jumped on the stage and made for the singer; it was a half hour before he could proceed. Mr. Miller will sing "The Vicar of Wakefield" on October 15, with Bispham, in Pittsburgh. He went over the work a year ago, when it was in manuscript, with Bispham. On December 25 and 26 he sings "The Messiah" with the Apollo Club, Chicago; December 31, the same work, in Worcester, Mass. In January he tours the South, his native heath, and January 30 he appears in oratorio and song recital at Akron, Ohio. Later he will sing Beethoven's "Ninth" symphony in Minneapolis. Mr. Miller is now comfortably situated at the Hotel Calumet, West Fifty-seventh street, working hard on oratorio and lieder. He greatly enjoys his Sunday work at Plymouth Church.

Adah Campbell Hussey's Engagements.

Adah Campbell Hussey, the contralto, has an interesting season before her. On October 3 she sings at the Worcester Festival; October 18, she goes to Pennsylvania for a concert, and at the end of the month there follows a series of ten concerts in the Middle West, lasting until November 5. Then comes a series of concerts, as soloist with the Herwegh von Ende String Quartet, throughout the Eastern cities. Other concerts in which she will appear as soloist are booked, and the fair contralto already has thirty-five on her list. She was never in better health.

Westward Ho!

Returning from abroad on the Kaiser Wilhelm der Grosse, which arrived here on Tuesday, September 17, were Helen von Doenhoff and her son, Albert von Doenhoff, the talented pianist, whose playing has aroused general attention; Mrs. Franz Rummel, widow of the late Franz Rummel, and her son, Walter Morse Rummel, a talented young American composer.

The opera stagione at Cisen, Italy, is to open this month with a performance of "Lohengrin."

Shifting of Critics.

Samuel Swift, formerly music critic of the Evening Mail, has gone into the steel business with his father, at New Haven. E. I. Horsman, until recently critic of the New York Herald, will not be on that paper this season, as he, too, has retired into trade. Successors to the aforementioned critics have not yet been appointed. It is reported also that Richard Aldrich, of the Times, is to retain his position there, all reports to the contrary notwithstanding.

Miss Wilson Wilful.

Flora Wilson, daughter of Secretary Wilson, of the Cabinet, intends to try for a grand opera career. She has been studying in Paris and will make her debut next year at one of the smaller Italian cities. It is said that Secretary Wilson does not approve of his daughter's entrance into public life, but the young woman refuses to be deterred.

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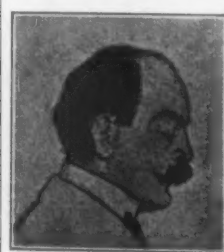
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AN AMERICAN DIRECTOR IN LEIPSIK.

Notwithstanding the diversified branches of musical activity that American citizens are showing in all the countries of Europe, the number who have remained abroad as directors is still remarkably small. Barnet Licht, of New York, for the last nine years in Leipsic, is one of these. Mr. Licht was born in Wilna, Russia, but came to New York as a mere youth, became a citizen and is still a citizen of the United States. His first active work as director was in New York, where he was substitute director of the Halévy Singing Society, at that time, as now, under Leon Kramer. Mr. Licht was greatly encouraged and in every way befriended by Mr. Kramer, so that the latter's interest constituted both an artistic and moral support. During those years the young director was further busied as a teacher of piano and as director of a number of smaller singing societies.

In 1898 Mr. Licht temporarily gave up his work in New York in order to go to Leipsic for further preparation in his life work. He entered Leipsic Conservatory with his chief energy centered upon a thorough study of theory and counterpoint under the late S. Jadassohn. Soon after, he was admitted to the composition classes of Carl Reinecke. For two years after Professor Reinecke's retirement from the musical directorship at the conservatory, Mr. Licht continued as a private pupil of Reinecke in composition. Meanwhile the young director was neglecting no oppor-

his works now in manuscript are two male choruses, two large double fugues for mixed chorus, two sonatas for piano and violin, a trio for violin, viola and 'cello and a string quartet.

Schumann-Heink Brevities.

Brevities culled from Schumann-Heink criticisms show that the great contralto is in the best of voice and spirits:

If some one would build a cave over the whole city and put Madame Schumann-Heink in it, her voice would fill it.—Buffalo News.

Comparisons of the voices of great singers to birds and other great productions of nature are always more or less banal, and in this case such an attempt would be especially futile, for Schumann-Heink's wonderful organ is unlike anything else on land or sea and her voice so fluid with temperament that it is impossible to analyze it.—Grand Rapids (Mich.) Press.

Schumann-Heink's vocal gifts are as great as her popularity with concert-goers is unbounded.—Philadelphia North American.

It is as if her lips had been touched with the sacred fire from the altar. Before the blinding beauty of a conception ("Die Allmacht") so absolutely spiritual it is petty to admire; we can only reverence.—Cleveland Plain Dealer.

The sincerest singer of the day.—Buffalo Commercial.

Go where you will, the world has nothing worthier to offer.—Buffalo Commercial.

As an artist in every sense of the word, she now ranks as the foremost of the generation.—Cincinnati Enquirer.

She holds her hearers by her royal right of genius.—World, Toronto, Can.

Her voice ranges all over the musical map.—Chicago Inter-Ocean.

Nothing seems to be without the range of Schumann-Heink.—Buffalo Evening News.

In all the world there is not another such voice or personality.—Pittsburg Post.

Schumann-Heink is one of the seven wonders of the world.—New York Evening Sun.

The Flonzaley Quartet's Plans.

The Flonzaley Quartet, which is coming to the United States in January for an American tour under London Charlton's direction, is to make its first metropolitan appearance in Mendelssohn Hall the afternoon of January 14, while other appearances are scheduled for February 19 and March 17. Among chamber music organizations the Flonzaley Quartet is unique. Organized some years ago, more to gratify the personal pleasure of a wealthy Swiss music lover than with any idea of making public appearances, the Quartet soon became so well known that inducements were made to broaden its field. The limited tour through Switzerland and France brought enthusiastic tributes from the press, and within a remarkably short time the organization was well-known throughout Europe. The Quartet has asserted itself in the performance of the older music, though its repertory is large, including modern works, particularly compositions of the German writers. Beethoven, Boccherini, Haydn, Mozart, Hugo Wolf, Fuchs, Juon Smetana and Reger are among those represented. The personnel of the Flonzaley Quartet is a peculiar mixture of Italian, French and German—an intermingling of racial musical traits which in this instance at least has proved most happy.

A New Grand Opera.

Gaitana Rapisarda, a native of Catania, Italy, who now is a resident of New York, has just completed a grand opera, which has been named "The Clown Becomes King." The drama, "Arlecchino Re," from which the libretto of the opera is taken, has been produced in Italy with great success. Although of Italian birth, Rapisarda received the greater part of his musical education in the United States. He is only thirty years of age and already has composed some notable works in various forms. His latest has received the unqualified approbation of all musicians who have examined the score.

Savage Revivals.

Music lovers the country over, who have learned to sing and whistle the popular melodies in "Woodland" and "Sho-Gun," will be pleased to learn that Henry W. Savage contemplates restoring both these productions to his season's repertory on tour. Next to Gustav Luders' record breaking "Prince of Pilsen," his "Woodland" is regarded as his best effort, while the "Sho-Gun" contains the keenest satire found in any of George Ade's humorous writings for the stage.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., September 23, 1907.

A number of new teachers, attracted by the fast growing reputation of Minneapolis as a musical center, radical changes in the faculty of the two schools, and attractive engagements by the choral societies which assure the greatest artists, tend to show that the season of 1907-08 will be one of the most active in the history of the city. The Apollo Club, H. S. Woodruff, director, has engaged Karl Klein, violinist, and Marietta Bagley, mezzo-soprano, for the concert on November 26; Buhlig, pianist, for January 21, and Corinne Rider-Kelsey, soprano, for April 14. Some large works of classical character will be taken up by the male chorus. A general upheaval among the faculty of the schools has been a matter of gossip. The Johnson School has gone into bankruptcy and been succeeded by the Minneapolis School of Music, with quarters in the same building, while only two or three of the former faculty remain in the Northwestern Conservatory. Clarence A. Marshall, original owner and director of the Northwestern Conservatory, has opened a private studio in the new Kimball building, and William H. Pontius, who succeeded him as director, has become the director of the vocal department in the new school.

From the Johnson school, Messrs. Carlyle Scott, Harry Phillips, James W. Bliss, Olaf Hals, John Blichfeldt and others have opened private studios. From the former faculty of the Northwestern Conservatory, Mr. Marshall, Mr. Kershaw, Mr. Folsom, Mrs. Marsh, Miss Gerrish and others have taken studios. Gustavus Johnson remains at the head of the piano department in the new school succeeding that formerly owned by him and bearing his name, and Mr. and Mrs. Charles M. Holt continue at the head of the oratorical department.

Miss Evers, president of the Northwestern Conservatory, announces the engagement of Enrico Sans Sone, concertmaster of the St. Paul Orchestra, as violin instructor, and David F. Colville, of St. Paul, director of the vocal department. Maurice Eisner remains at the head of the piano department, with Gertrude Dohyns, Helen Briggs and Viva Connor, assistants.

The new Kimball building, with its handsome studios, has attracted a number of the new instructors, who are added to the already long list of residents. E. Howard Brown, pupil of Jean de Reszke and Alexandre Guilmant, and Cecile Murphy, also just from abroad, occupy two artistic studios. Alfred Wiley, whose "Living Composers" recitals were a feature of last season, has one of the most attractive suites in the building, with a fine outlook up and down the avenue.

Harry Pepper, from New York, has settled in the city, with a room in the Studio Arcade and choir positions at Trinity Baptist Church and the Jewish Synagogue. Heath Gregory, a baritone from the East, is another acquisition. He will sing at the First Congregational Church.

J. Victor Bergquist, organist, and Mynn Stoddard, contralto, announce the first recital of the season at Augustana Church, Friday evening, when a program divided into three parts, devoted to German, Scandinavian and French composers, will be the feature. Among the German we notice our local composer, Willard Patten, represented by a selection from his oratorio "Isaiah." Between a Mendelssohn sonata and a Bach toccata, tales concerning "us Germans" will be forthcoming from our ambitious friend.

C. A. M.

Engagements for Christine Miller.

Christine Miller has just closed an exceptionally good season and has already booked several fine engagements for the winter. Her success with the Chicago Apollo Club last Christmas was such that she was immediately re-engaged for "The Messiah" performances of December 25 and 27. She will sing in this same oratorio with the Harmonic Club, of Cleveland, on December 12. Miss Miller will make another Western trip in March, going as far west as Minneapolis, where she has been engaged by the Philharmonic Club to sing in Beethoven's "Ninth" symphony and Mass in D. Miss Miller has been engaged at Waynesburg for the week beginning October 21, and she will sing at a concert at Crafton on October 10.

Frederick Weld a Successful Singer.

Frederick Weld, the baritone, is a successful singer, with many good engagements and numerous press notices to his credit. The artist is to be under the management of Henry Wolfsohn this season. Mr. Weld resides in New Haven, and he has at his residence in that city a number of promising pupils, studying with him.

Kubelik Concerts.

Kubelik's opening concert in New York will be given on Sunday evening, November 10, with the Russian Symphony Orchestra, to be followed by concerts with the Chicago Orchestra on November 14 and 17, in Chicago.



BARNET LICHT.

tunity to familiarize himself with every practical branch of music. He had piano study under Paul Quasdorf, viola under Friedrich Hermann, the voice study under Gustav Ewald, and organ under Paul Homeyer.

The resumption of public work in Leipsic was in 1900, as director of a small singing Verein. For several seasons he had one or more Vereins under his care, and finally, believing that he had acquired such practical and theoretical experience as was ordinarily necessary for a career, he thought of returning to America. But Professor Reinecke advised him that a very good career in Germany would probably result if he would remain. He acted upon this friendly representation, and during these years the opinion then expressed has been coming steadily into validity. For two or three years he has had charge of a number of large male choruses which he brings in from Leipsic suburbs. At this time he has four choral bodies that he has united for early concerts in Leipsic.

The singing literature employed during these years by Mr. Licht has comprised chiefly the standard à capella choruses, and an occasional operetta with outside help. As to the male chorus literature itself, the voices under this direction have produced good works by Friedrich Hegar, by Orthegraven, Ottenhofer, Heinrich Zöllner, the American Max Spicker, and many others. Just now his Vereins are singing folk material from the book recently issued under sanction of the German Emperor.

Though Mr. Licht's time has been so thoroughly occupied with his regular work he has still had some time for original composition. Among the most important of

Clifford Wiley's Success Abroad.

America is greeted each season with a host of foreign musicians, so it is but fair that European countries should hear some Americans. Among those who have made success abroad is Clifford Wiley, the American baritone. Mr. Wiley left New York in May for London, to fill engagements for the season, and was immediately engaged by Lady Paget for a concert at her home in Belgrave square (when she entertained the Duke and Duchess of Connaught). He won immediate success, and engagement followed engagement for the next seven weeks. When the season began to wane he left London for the Continent for a much needed rest, spending many pleasant days in Switzerland and at the baths of Wiesbaden. His offers of engagements for opera and concerts are too numerous to mention at this writing; his bookings are left in the able hands of his London representative, Leslie Hilberd, who is arranging a series of concerts for the first of the year. While in Paris he added several gems to his already extensive repertory. Mr. Wiley opens his season at the Maine festivals as soloist at the opening concerts in Bangor, October 3, and Portland, October 7. His prospects are for a great season, as many dates are already booked, and he finds himself very busy at his studio, 2469 Broadway, New York.

"Eugen Onegin" in Concert Form.

Walter Damrosch has acquired the rights of performance in America of Tchaikowsky's famous opera, "Eugen Onegin," written after a story of Pushkin, the celebrated Russian poet. Its production in this country bids fair to

be one of the most important and interesting events of the forthcoming orchestral season. This opera will be given in concert form during the regular subscription series of orchestral concerts of the Symphony Society on Saturday evenings and Sunday afternoons, in Carnegie Hall, and will be not only the first performance in America of "Eugen Onegin," but of any operatic work of Tchaikowsky. Abroad it has achieved the greatest popularity. Considering the dearth of melodious operas, it is strange that none of the opera managers have produced it here.

Mrs. A. M. Virgil's Coming Season.

Mrs. A. M. Virgil, who is widely known as the head of the Virgil Piano School for nearly twenty years, and author of the "Virgil Method" of piano instruction, has returned to New York in order to resume her duties as director of the school and teacher of advanced piano playing.

Mrs. Virgil enjoyed a number of interesting trips during her summer vacation, including visits to Boston, Portland and Baltimore, and a pleasant stay at her country estate, where a forest of sixty or more acres had a wonderful fascination for her. Hours were spent roaming through it, enjoying the fragrant air and beautiful surroundings.

Mrs. Virgil will personally do a great deal of teaching this season, as competent assistance has been secured which will relieve her from much of the care connected with the management of so large a school. The outlook for the coming season is promising, a large attendance being already assured.

Two Pupils of Esperanza Garrigue.

Jean Neville, a pupil of Esperanza Garrigue, who has been the solo contralto in the choir of the Madison Avenue Presbyterian Church, the Rev. Dr. Parkhurst, pastor, for the past year, has resigned in order to devote all her time to concert engagements. Another pupil of this teacher, Eleanor Pamber, of Colorado Springs, has been chosen to fill the position left vacant by Miss Neville. As in the case of Miss Neville, a bright career awaits Miss Pamber, for she also has a fine voice.

New Concerto for Katharine Goodson.

Katharine Goodson, the English pianist, will introduce her audiences to a new piano concerto by Arthur Hinton, the well known English composer, who has written the work for her coming tour in this country. She is to play it at her engagements with the symphony orchestras of Boston, Philadelphia, Chicago and St. Louis, and with the Hartford Philharmonic, as well as at the Worcester Festival, where it will have its first performance in this country.

Nellie Felter Home.

Nellie Felter, a pupil of Arthur Hartmann, in Berlin, has just returned from a two years' course of study with him in that city, and will be heard in a series of violin concerts throughout the Middle and Far West. Miss Felter is to make her headquarters at Colorado Springs, Col. Just before leaving the German capital she played successfully at a concert of the American Woman's Club, as told in a recent Berlin letter of THE MUSICAL COURIER.

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TRIPS ABROAD FOR "ATMOSPHERE."

"No, I did not go to Europe this summer. It is getting so common. Everybody goes nowadays." The Successful Vocal Teacher removed the gold comb studded with solitaires from her back hair and languidly fluffed her pompadour as she continued: "There was a time when I thought a trip abroad, if properly advertised, gave one prestige in a professional way, and doubtless it did to some extent. But when everybody goes it means nothing. Besides," she added, toying with the priceless ruby heart that hung suspended from the chain around her perfect throat, "it is unnecessary now."

"Doesn't it make you sick to hear the first-timer jabber about her experiences?" asked the visitor. "If she had the same experiences at home she would think them so commonplace."

"I don't mind the first-timer so much," replied the S. V. T. "I jabbered just as much, I suppose. My friends were charitable and concealed their amusement, realizing that I would recover in time. The ones I cannot endure are the dense kind who go abroad for 'atmosphere.' America is too material for them. Really, it jars their sensitive souls. In Europe everything is so different. You do not have to work for what you get over there. All you do is to sit still and drink in atmosphere. Some of them succeed in hypnotizing themselves after they get to Paris that they are imbibing art atmosphere, when in reality it is nothing but hot air at so many dollars a whiff. Art atmosphere seems to thrive on the materialistic American dollars."

"That is true," agreed the visitor. "And judging from the thousands who return unable to sing or play acceptably, atmosphere is about all they took in."

"They took in atmosphere and the teachers took in their money," laughed the S. V. T. "But I would not mind them at all if it were not for their insufferably patronizing attitude toward those who have stayed at home and worked to some purpose. Actually, they are indignant when they hear Americans who have never been any nearer Europe than Coney Island sing or play infinitely better than they. You remember Estelle Gaylord? Well, she is back after six years of atmosphere, her voice practically in three pieces and her conceit phenomenal. Or rather it was phenomenal until yesterday, when it received a frightful blow. She called to see me. Patronizing? Well, that is a mild word. I was getting more indignant every minute, when in walked Madge Claypool for her lesson. 'Why, Madge!' exclaimed Estelle, who had met her abroad, 'what are you doing here?' 'I came for my lesson,' said Madge, innocently. 'Isn't this my time?' That a singer of Madge Claypool's reputation would study with an American teacher,

and myself in particular, was beyond Estelle's comprehension. But it made an impression. She came back in the afternoon and we had a long talk. She begins her lessons tomorrow."

"My goodness!" exclaimed the visitor, "what will you do with her broken voice?"

"Mend it," said the S. V. T., gazing at her heavily be-



jeweled watch. "And," she added as the visitor rose to go, "make a loyal American of her as well."

THE LISTENER.

De Pachmann's Suggestions to Critics.

Vladimir de Pachmann, says the Utica Observer, whose farewell American tour will take place this coming season, is a rara avis among pianists, not only because of his matchless art, but also because he can not be brought to say an unkind word about the music critics. "Why should I abuse them when they always praise me?" he said to a New York interviewer lately. "That may sound immodest, but it is true. Of course I have been criticized here and there, but in all my large collection of press notices there is not one which has failed to eulogize at least something in my performance. Once in a while, I confess, I have winced at a particularly severe dig or an unusually sarcastic fling, but I honestly believe the intention of the writer was never vicious and represented his sincere impressions of the moment. Critics have a far greater opportunity for kindly irony than they are aware of, and were I a brother of the quill, I should invent useful phrases which tell the truth and yet spare the feelings of the victim. For instance, if the performance were very bad, I should write: 'Probably few persons can play as X did last night'; or, 'Such a recital has not been heard here for many decades'; or, 'Old musicians sat up

and stared when X played the Beethoven sonata.' The verb 'execute' is also effective in this connection, for to say in frequent cases that a pianist 'executed' a work is only to use a gentler substitute for the term 'murdered.' The expression 'The artist played to a large house' is also serviceable in the hands of a soft hearted critic, for to speak of a 'large house' does not necessarily imply that any one was in it.

"These are merely a few useful hints," concluded De Pachmann, "and while the critics are welcome to adopt them without paying me any royalty, I sincerely hope that they won't begin by making me the first victim when I give my American concerts next season."

After Worcester Festival, Hamlin Goes West.

George Hamlin's Western trip, which will extend as far as the Pacific Coast, promises to break records in the tours of American singers. Mr. Hamlin will begin his season at the Worcester Festival, singing on October 4, after which he will leave the East to fill engagements in Milwaukee, Indianapolis, Omaha, St. Paul, Duluth and Appleton, Wis.

Meltzer a Music Critic.

Charles Henry Meltzer, late press representative of the Metropolitan Opera, will, this season, be the music critic of the New York American, succeeding Henri Pene Du-bois, who died last winter.

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HOW EVERY ONE CAN SING WELL.

By Frank Broadbent, in London Daily Mail.

Nature makes no mistakes. We have all of us beautiful speaking and singing voices if we use them as nature intended them to be used.

Although the subject of voice production has been written about ad nauseam, there is one aspect of it which has been entirely neglected—the effect of language on the speaking voice, as any defect in the speaking voice is exaggerated when singing. I have no hesitation in asserting that the finest voices in this country are hidden away in the throats of people who, if you asked them, would in all honesty assure you that they had not a particle of singing voice, and would do so in a beautiful, resonant speaking voice which was giving them the lie direct. The main disability under which we English suffer is our language, which conduces, owing to the thinness of the vowel sounds, to a constriction or tightening of the throat when the voice is raised.

In Italy beautiful voices are as common as blackberries in September. Why? Because the main vowel of the language—ah—tends from earliest infancy to open and loosen the throat and strengthen the muscles to withstand the requisite pressure of the breath.

The same thing applies to the Welsh people, but I would point out that it applies only to the Welsh who speak Welsh, and not the Welsh who speak English. Again, the effect of language is seen in the French voices, the slight nasal tone of the language inducing a similar tone in the singing voice.

Again, it may be seen in our own country, the broad vowels of the Yorkshire and northern counties dialects telling their story on the throat; witness the choir singing of these counties. The popular fallacy that it is the Italian climate and atmosphere that makes singers ought to be exploded; the climate of Northern Italy is worse than ours in winter time.

The lesser evils of producing the voice badly include loss of quality, hardness, out of tune singing and unpleasantness generally; the greater evils, if persisted in, include chronic or clergyman's sore throat, deafness and kindred complaints.

Granted, then, that the speaking voice does affect the singing voice, I appeal to you mothers. Do not let your children speak in high, squeaky tones; speak in a deep and pleasant voice yourself and you will soon find that they imitate you. Children are very apt to copy the grotesque in speech. Young women, if you want a pleasant singing voice pay attention to your speaking voice; it will repay you. My experience is that, all a pupil's difficulties begin to disappear from the moment they learn to speak the vowel ah as an Italian would speak it. The first thing to consider is how to breathe.

Stand well erect, placing both hands on diaphragm, and feel it distend as the breath is taken in and gradually resume its normal condition as the breath is allowed to escape. The working of a pair of bellows is a simple example of it, the hands taking the place of the diaphragm muscle; this can easily be verified by any one who will watch the natural breathing of a little child asleep. It is difficult at first, owing to want of control of the abdominal muscles, but a week or two of practice will make it comparatively easy.

If one does not quite understand this method of breathing, the following simple exercise is useful. Lie flat on the back, with the hands extended above the head, without corsets or heavy clothing. Inflate the lungs fully and exhale slowly, drawing the diaphragm up to its fullest extent. It is almost impossible to breathe incorrectly when in this position, and if this exercise is performed every morning twenty times great benefit will accrue.

On no account whatever must the breath be held back. It should be allowed to float naturally and easily over the voice organs in the throat. I believe that 75 per cent. of stammering and out of tune singing is due to this cause alone, and I have heard several beautiful voices of opera and concert singers go to ruin in a short time through this simple defect. Bonci, one of the most beautiful sustained singers of the present day, is very emphatic on the value of abdominal breathing. Bodily contortions of any kind are fatal, more especially the raising and pushing forward of the shoulders.

The first lessons in voice production are the all important ones; from them voices are usually made or marred. It is in the correct speaking and singing of the vowel ah that the whole development of the voice depends. The best way to attempt this is to open the mouth and throat widely and loosely allow the face and body to be in perfect repose. Now try to let the breath gently vibrate the vocal chords. If this be done correctly, the sound ah—or what is really the natural tone of your instrument—will be produced, and a sense of vibration felt in the lower part of the throat and chest. This is the foundation of the speaking voice.

Remember that the voice is called throaty when it does not vibrate in the throat, and nasal when it does not vibrate in the nostrils. These two words are very misleading and have caused no end of mischief. With proper production the voice ought to vibrate in the chest, throat and nostrils.

As soon as a good, resonant speaking tone is established, try to sustain a singing tone in exactly the same way, without allowing any stiffening of the throat and jaw. Be satisfied to practice this exercise in the middle octave of the voice, say C to C, until the muscles of the throat are under perfect control. By doing so it is almost impossible to strain your voice, and you will find the notes above or below come gradually as the voice develops.

Young people when humming or singing about the house get quite a pretty and sympathetic tone; yet ask them to sing a song, and they immediately get self conscious, stiffen all their muscles, and strain out a lot of unpleasant sounds for the edification of their friends. The simple reason of this is that when not thinking about their voices they allow their breath to be free and the throat to remain loose and comfortable, consequently their voice is more or less correct and pleasant. The only thing a singer can depend on is feeling, as we hear our voices from the inside, whereas others hear what leaves our mouths; therefore many tones we may think beautiful are simply foggy and tight, while the tones which may sound to ourselves hard and vibrative, to others are beautiful and sympathetic.

The great secret of voice production is relativity; the great difficulty is to get that relativity by conscious muscular control.

This difference between the Latin languages, with their broad vowel sounds, and the thin and guttural sounds of the English and German languages, must be remembered. It has often been noticed that if a room contains many English and a few foreigners, the voices of the latter are always heard. Foreign teachers have mostly failed to grasp our difficulty, and do not take enough care to obviate it.

Francis Rogers to Bring Novelties.

Francis Rogers writes from Florence, Italy, that he will sail for New York on October 5, after spending a week or two in London. Mr. Rogers has had a delightful summer on the continent, devoting part of his time to recreation, but mostly to securing novelties for his recital programs. The date of Mr. Rogers' New York recital, which is always one of the most popular events of the metropolitan season, is scheduled for Tuesday afternoon, November 26, in Mendelssohn Hall.

Van Broekhoven's New Vocal Method.

Few works on vocal culture have been so well received as "Van Broekhoven's New Theory of Tone Production," first published in THE MUSICAL COURIER several years ago. Its novel features have been commended by many of the medical and musical authorities, both in the United States and in Europe. This work has just been published in book form by the H. W. Gray Company, sole representative in New York of Novello & Co., of London.

Tompkins Bureau Busy.

Caroline Tompkins has just opened another busy season at Carnegie Hall, Suite 10, as a musical manager and head of a church choir exchange and agency for teachers of music. Mrs. Tompkins supplied the large choruses last winter for the Father Hartmann productions at Carnegie Hall, and has several similar important productions in view for this season.

Jefferson Egan Commends Elfert-Florio.

Jefferson Egan, who is soon to be heard in grand opera abroad, has paid the following tribute to his teacher, Elfert-Florio:

"On the eve of my departure to fulfill engagements in Italy, it is with a great deal of gratitude and appreciation that I look upon the teacher who has made it possible for me to sing in grand opera. My ambition of long standing had been to sing grand opera in Italian, and I was possessed of the hope to find somewhere in this great city of New York an Italian who could teach repertory, and watch over and criticise the pupil's Italian accent, and who could give the pure, ringing tone placement desired by all for operatic work and attained by so few. A short acquaintance with Elfert-Florio convinced me that he not only possessed these requirements as a teacher, but was also a thorough musician, master of numerous languages, including English, and, above all, himself the possessor of a great, heroic tenor voice, so that whenever it was necessary he could show me by himself singing what I was to learn. The study of repertory under his guidance has been a source of great pleasure and satisfaction. Aiming always at perfect-



JEFFERSON EGAN.

tion in the matter of phrasing and traditional expression, nothing but the best is acceptable to him. Elfert-Florio's energy and determination to hold out for the highest and truest forms of singing art are worthy of sincerest admiration and respect. As I leave America the air is filled with rumors and announcements of the establishment of grand opera houses in many of the larger American cities which will compare with those of New York, all of which inspires American singers whose immediate future lies in foreign lands with the belief that the day is not far distant when there will be glory enough for all in their own country."

JEFFERSON EGAN.

Victor Harris Returns.

Victor Harris returned to America on the Teutonic, September 12, after a month's visit, for the hunting and fishing, at Beaufort Castle, Lord Lovatt's estate in Scotland. Mr. Harris will resume his teaching at his studio, in the Alpine, Monday, September 30.



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ABOUT MUSICIANS AND MUSIC LOVERS.

Kansas City, Mo., has an ardent and generous lover of music in the person of B. O. Stilwell, president of the Mexican & Oriental Railroad. Mr. Stilwell provides, at his own expense, two concerts a year in the largest auditorium in Kansas City, for the benefit of other music lovers. Orchestras and singers are engaged. Von Fielitz conducted there recently. This musical business man has an organ in his house and one on the private car in which he travels. He invites all who will to come and hear. Both his musical and spiritual ideals are high.

An interesting feature is the musical department of a college in the Swedish settlement of Lindsborg, Mo., which maintains high class music. A religious musical festival is held there annually from Palm Sunday to Easter. "The Messiah" is given every evening during the week with a chorus of 800 and good soloists. Nordica has sung in this connection. Mrs. Schiller-Nieper, the soprano, recently came to New York to locate, has also sung these solos.

Mrs. Otis Huff, contralto, and Mabel Haas Speyer, soprano and teacher, are active musicians in Kansas City.

Priscilla Wallace, an interesting soprano, originally pupil of Madame d'Arona, is now studying in New York. This is another musician of high ideals.

Birdyce Blye speaks warmly in praise of May Cowley, of Bath, N. Y., a gifted and efficient musician and teacher.

Mary Reno Pinney, organist of the First Church of Christ Scientist, New York, besides being an organist of masterful resource makes interesting arrangements of good music for the services. The F sharp Chopin nocturne, recently so arranged and played with consummate skill, attracted much comment. Her Bach playing is exceptionally fine and her accompaniments second to none. This musician's growth in artistic power is specially noticeable.

The Rev. C. O. Arnold, of New Lenox, Mass., is a really musical churchman, having studied in Saxony. He plays piano, organ and violin, and composes. He is director of a parish orchestral club of twelve men, for which he arranges, transposes and composes music. His songs are published. Mrs. Arnold is also an organist, playing in the Church of the Holy Sepulchre for a mixed choir, with rehearsals on Wednesday. Two daughters sing and study—one is studying piano in Carnegie Hall with Mrs. Darlington.

F. O. Beal is the generous promoter of festival progress in Bangor, Me., president of the Western section, and located in Bangor. His generous contributions to the musical organization, in manifold ways most helpful, entitle him to the sincere gratitude of all well wishers of music. A similar enviable position is held by E. A. Noyes, president of the Eastern section and living in Portland, where the second branch of the Maine Festival is held. The names of other supporters of this beneficent cause would make a long list. W. R. Chapman has cause to be congratulated upon the aid of his many friends.

Louis F. Gottschalk, one of the best known conductors of light opera music in the country, is being congratulated upon his engagement for the performances of "The Merry Widow." Mr. Gottschalk has been successful with composition this summer.

F. W. Gunter, the basso, commences his choir work next Sunday. Mrs. Gunter has already commenced her work in the choir of the Presbyterian church at the corner of Ninety-sixth street and Central Park West.

Clarence Eddy has taken a residence on West End avenue and is renewing acquaintance with New York after many years of international touring. One of the first numbers played in his new organ field was Guilman's new eighth symphony.

Mrs. Crowninshield, the music lover, critic and patron of music, was chaperone at the Van Rensselaer tea in Stockbridge, Mass., at which Mrs. J. E. Pamplin, Miss Snelling and Miss Malle recently sang. Mrs. Crowninshield has lived fifteen years abroad, has known many of the great artists, and is a strong judge of good music. This Trio also sang at the Stockbridge Casino, at a reception given by Mrs. Pitkin. They are pupils of Mrs. Morrell.

Henry W. Savage's name appears elsewhere than upon bulletin boards or on pages of the daily papers, or in his own interesting little booklet, "Tips and Tales," replete

always with prospects for the season—that is on the "real estate" boards of Boston. Suburban rides are punctuated by these souvenirs of one of our chief sources of winter pleasure. This manager has ten organizations in preparation in addition to his English opera company. Much interest is felt in the coming appearance of his two new tenors. Two new prime donne balance this—one of them the interesting Febea Strakosch, of the musical family of that name.

Estelle Acres, a Spanish girl of much promise, has joined this vocal class at the Chelsea, N. Y.

Julia Lindsay is another young American girl who has achieved success abroad in opera lines. Her family name is Lily, well known in the American colony in Paris.

The real name of Yvonne de Treville, now in the Savage Opera Company, is Le Gierse. She studied with Marchesi and is an accomplished harpist, singing to her own accompaniments on that instrument.

Nellie Hyde-Farmer sang at the recent Jewish New Year services in the One Hundred and Nineteenth Street Temple. The services were wholly in Hebrew, stately and impressive.

Edwin Hughes, the pianist, has reached Vienna, via Bremen, Berlin and Dresden. He will study there some years.

Oscar Saenger numbers twenty-four artists among the stars of his studio. Of these, three are in the Metropolitan Opera Company, four others in grand opera in Italy, Australia, Dresden and Metz. The rest are well known in concert, oratorio and song fields. This is a record of which to be proud.

Nora Maynard Green has retired from the studio field while young and prosperous to enjoy private art work in the suburbs with her family. In a little brochure, "Art Suggestion in Nature," this teacher has been the first to make logical the stereotyped expression, "Sing naturally, as the bird sings." She urges that "naturally" as many folks do it might be hopelessly unpleasant, but that the songster's native vocal work is good work because he vocalizes by "method," and could not otherwise ever have become noted for the excellence of his production. She further upholds the idea and its word "method" in its best sense, and there are many suggestions for all musicians. Miss Green's last studio lesson was given to the same pupil who was her first.

F. E. T.

Hermann Klein Is Home Again.

Hermann Klein, the authoritative expositor of the Garcia method of voice training, after a delightful summer abroad, is home again, about to reopen his studio and resume teaching. Mr. Klein was on the Prinzess Louise, which arrived at this port Tuesday of last week. He found awaiting him many applications for lessons, coming from persons in various parts of the country. He says that indications foreshadow the most active season he has ever had.

Speaking about his trip to Europe, Mr. Klein said: "I never passed a summer more delightfully. I spent the greater part of my time in Switzerland and enjoyed many hours of exercise in the Alps. A long time ago I developed a penchant for Alpine climbing and I have achieved some notable ascents. During my sojourn in a lovely Swiss village, in August, I contrived to get plenty of outdoor life, yet I was carrying on an important work all the time. I met Oscar Hammerstein in Paris and was commissioned by him to translate the text of 'Thais,' Massenet's opera, from French into English. I made record time in accomplishing this task. I completed the work in a fortnight. 'Thais' is to be produced by Hammerstein the coming season at the Manhattan Opera House. The principal singers who will appear in this opera, which will be sung in French, are Mary Garden, Renaud, Cazouran and Arimondi.

"I visited London and met many old friends. I did not, however, hunt up musical people. The pleasantest experience I had was meeting the widow of Garcia, whom I have known ever since I was a young man studying with her illustrious husband. It was particularly gratifying to me to hear Madame Garcia say: 'My husband often remarked, Mr. Klein, that he esteemed you as the one person fully qualified to perpetuate in America his vocal method.'

Before Mr. Klein left London Madame Garcia presented him with a watch, which the great master wore many years.

"The news of Joachim's death distressed me," said Mr. Klein. "I first met the violinist in 1870 and heard

him perform the Beethoven concerto and other works in which he was incomparable. He was different from all other violinists, being the supreme expositor of the classics, and occupied a niche all by himself. It was in chamber music that Joachim was unapproachable. As great as he was as a soloist, yet he was still greater as a quartet player. Since my first meeting with the violinist I kept in touch with him. Year after year I missed but few of the London concerts of the Joachim Quartet. I regarded the death of Joachim as a personal loss."

Ford School of Expression.

Listening to the interpretation of a drama, a novel, or a group of short stories as presented by Edith Cline Ford, one realizes that art of this type is not only the result of years of serious study but that the reader has a deeper reverence for life—and a keener insight into human nature than is possessed by people ordinarily, and that she has a mind that comprehends and a heart that feels the truth that the author intended to be conveyed to the world. To be able, through command of voice and body and without the help of stage setting and other accessories of the theater, to make all the characters in a book live before the onlooker, requires far more serious



EDITH CLINE FORD.

work than that done by the actor or actress who plays only one part. A recent comment on her work was that its chief charm lay in the simple and straightforward way in which she gets at once to the heart of her characters without any apparent effort on her part. Herself and her art are hidden and she draws her picture with a bold, firm hand, making it alive indeed. Miss Ford has been for sixteen years a reader and teacher of expression. After seven years' residence in New York City her work has grown so rapidly that she has deemed it advisable to form the Ford School of Expression.

The purpose of the work done at the school is to free the voice and body from all restrictions and give such training in the interpretation of all forms of literature that the student may be an interpreter in the largest sense of the word. Instructors in music should impress upon their students the importance of this work in its bearing upon their own art. It produces the ease and grace so essential to a good stage presence in concert, oratorio and opera. The work in diction, the training for abandon and responsiveness, and the study of dramatic interpretation is also of inestimable value to the student of vocal music.

Miss Ford has able assistance in her teachers of expression. The dancing is under direction of George de Walter, in New York, and of Clara Fester, in Brooklyn. The fencing is under the direction of Regis Senac and his son, Louis A. Senac, who is one of our best fencers. The department of vocal music is under the management of Ariel Nichols, a singer of distinction, who has recently come to New York from Chicago. The school is located at 4 West Fortieth street.

The Wisconsin Conservatory of Music.

MILWAUKEE, Wis., September 20, 1907.

The Wisconsin Conservatory of Music, which was established in 1899, has maintained the highest standard in musical education. The courses of study have been perfected from year to year, and the faculty steadily increased and strengthened, so that today the curriculum insures the best results from the beginning of musical work to the full development of artistic requirements.

The establishment of this institution for special training in the art of music and drama is a factor of great importance for sound musical culture in the State of Wisconsin and has a far reaching effect in elevating the standard of music. Being equipped with a corps of trained teachers, following a thoroughly systemized course of instruction, and admitting only the highest grade of music, there is no agency doing more excellent work in promoting genuine musical culture.

Graduates of the conservatory are recognized and have little difficulty in obtaining positions. Pupils, aside from the best private training, have the advantage of free instruction in harmony and history, which are necessary adjuncts to a thorough musical schooling. Pupils also are encouraged to appear in public performances, of which many are given during the school year, in order to accustom them to the concert stage, and thereby overcome nervousness.

Francis Macmillen Due Saturday, September 28.

Francis Macmillen, the distinguished violinist, is due in New York, Saturday, September 28. The young virtuoso and members of his concert company are aboard the steamer New York. In the party are Rosina van Dyk, the Dutch coloratura soprano, and Richard Hageman, the pianist, who with the singer will make a long tour of the country with Macmillen.

The first Macmillen concert will take place at Carnegie Hall, Sunday evening, October 6. This event gives to Macmillen the distinction of opening the New York musical season. His second appearance will be in Boston, Tuesday evening, October 8, after which he will have few

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dates open until May, 1908. Macmillen's managers have already booked him for 140 concerts. This will undoubtedly be the longest tour ever booked for a violin virtuoso in America. The dates cover the entire territory from Portland, Me., to Kansas City. Macmillen will have appearances in Washington, Baltimore, Providence, Buffalo, Cleveland, Toledo, Columbus, Indianapolis, Chicago, St. Louis, in fact, in almost every city of importance in the Middle West, East and South.

Macmillen will bring with him his wonderful Stradivarius violin, pronounced by experts to be an instrument of rare value, and admired by music lovers generally for its beautiful tone. This violin was presented to Macmillen by Lady Palmer, of London, a generous patron of music. It is said that she paid \$8,000 for it.

Novelty at the Metropolitan.

The Metropolitan Opera will open on November 18 with a performance of "Adriana Lecouvreur," sung by Caruso, Cavalieri, Scotti, etc. The composer of "Adriana," as it is called in Italy, is Ernest Cilea, whose portrait accompanies



ERNEST CILEA.

these lines. He was born in Paris, September 13, 1856. The premiere of "Adriana" took place in Milan some five years ago.

A Novelty in Song Cycles.

A new song cycle entitled "Songs of the Norseland," words from the Danish and Norwegian by Edward Teschemacher, music by Hermann Lohr, has been issued by the house of Chappell, of London and New York. This song cycle was performed for the first time at the Albert Hall in London last winter by Kennerley Rumford, and created a furore. Since that time the cycle has become enormously popular in musical circles in Great Britain and will certainly be very much in use here in musical clubs during the coming season. The cycle is composed of six numbers, "My Ships that Went A-Sailing," "Love is an Ocean," "You Loved the Time of Violets," "Time was I Roved the Mountains," "Eyes that Used to Gaze in Mine," and "Youth has a Happy Tread," of which the number "Eyes that Used to Gaze in Mine" is a veritable gem.

Los Angeles Symphony.

The Los Angeles, Cal., Symphony Orchestra, under Harley Hamilton, will give six concerts this season, beginning in October.

Madame de Rigaud to Reopen Studios.

Clara de Rigaud, the vocal teacher, will reopen her studios in the Linlaugh, 2647 Broadway, October 1. Later, Madame de Rigaud will announce her removal to a more spacious downtown studio, to be located near a subway entrance, for the convenience of her out of town pupils. A feature of her classes this autumn will be talks on the physiology of the vocal organs. Madame de Rigaud believes these little class lectures and demonstrations will aid the pupils greatly in their home practice.

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MARIE WITTICH.

FAMOUS FIDELIOS.

Portraits of dramatic sopranos who have given notable impersonations of Beethoven's Fidelio in his opera of that name. Question: Which is the correct costume for the part?



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WEDNESDAY

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IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

HEINRICH CONRIED will reach New York
October 8 on the steamship Prinzessin Cecilie.

In reply to an absurd daily newspaper rumor that
Kubelik refuses to visit America this season, that
violinist cabled to his manager, Daniel Frohman,
last week: "Absolutely no truth in the report that
I am not coming to America. I commence tour in
New York November 10. Wife accompanies me.
—Kubelik."

It is reported that Puccini has selected as the
theme for his new American opera David Belasco's
play, "The Girl of the Golden West." It is a typical
Puccini subject, one-quarter tragedy, one-quarter
comedy, one-quarter melodrama, and one-quarter
romance. The combination of Belasco and Puccini
probably will repeat the success it achieved in
"Madam Butterfly."

A LINE in THE MUSICAL COURIER's London let-
ter this week is not without its amusing aspect. We
read that the worst house of the recent Moody-
Manners season there turned up on the evening
when operas by two English composers were pro-
duced! This is a good theme for a long essay with
a moral, but to the discerning the mere unadorned
announcement of the happening will suffice.

JOACHIM left 750,000 marks (\$187,500), a snug
little sum as fiddler fortunes go these days. John D.
Rockefeller, the 'cellist, is the richest of all stringed
instrument players. The recent Federal investiga-
tion of the Standard Oil Trust revealed that Mr.
Rockefeller owns 247,692 shares of that corpora-
tion's stock. As they are worth \$445 a share, his
fortune in that one direction alone is exactly \$110,-
212,940. This should dispose effectively of the wide-
ly prevalent notion that the 'cello is not a profitable
instrument.

THE spirit of triumphant modernity is in the ut-
terance of Henry T. Finck, made in last Saturday's
Evening Post: "Greatly as Joachim was esteemed
and admired, there are thousands in Berlin who are
glad to think that now that he is no longer at the
head of the Academy of Music, that royal institution
will be animated by a more modern spirit and be
brought up to date in principle and practice. To
Joachim, Beethoven and Brahms were the alpha and
omega of music. Beethoven and Brahms are all
right—but there are others."

THE New York Tribune says of the school for
young singers at the Metropolitan Opera that "its
influence is apt to be pernicious morally as well as
artistically"—a serious accusation, which should not
content itself with generalities, as most of the pu-
pils are young American girls of respectable repu-
tation and parentage. The veiled allusion in the
Tribune is disturbing, and possibly misleading, and
for the benefit of the entire musical community the
paper that made it should explain further or else
withdraw the insinuation.

DOES the engagement of Bonci at the Metropoli-
tan really signify that the immigration officials at
Ellis Island intend to keep Caruso out of the coun-
try this fall? It is to be hoped that the inference is
wrong, for musical New York would be dimmed
of much of its glory without the golden-voiced Ca-
ruso, and the grief of opera lovers would be poignant
and plentiful—even though Bonci is a substitute of
superlative gifts in many respects. America some-
times is strangely Puritanical in spite of its ultra-
modern ideals, and its outbursts of offended mod-
esty are apt to take on grotesque and ludicrous
forms—such as, for instance, the Gorki case, the
"Salome" incident, the "Mrs. Warren's Profession"
episode, and this latest Caruso manifestation. Oddly

enough, the attack of virtue does not appear always
to break out in the right place, for it was painfully
inconspicuous during the pilfering of "Parsifal."

LILLI LEHMANN inveighs against the absurdities
of grand opera and says that an art cannot be taken
seriously which asks listeners to believe that persons
carol coloratura arias in back yards at the top of
their voices, particularly when they are in love, or
hate somebody, or lie wounded unto death. Ma-
dame Lehmann does not say this in so many words,
but it is what she means, as may be seen by reading
the Berlin letter in this issue of THE MUSICAL COU-
RIER. It is a view in which the famous singer agrees
absolutely with this paper, and her points are well
put and forcefully made. We showed years ago
the crass contradictions and asinine absurdities of
grand opera, and it is no wonder that a woman of
Madame Lehmann's extraordinary intelligence final-
ly revolts against the silly institution in which she
has put so much futile talent and intellect. She ex-
plains, as a solace to herself and to others, how the
artistic conscience may be propitiated, even in the
silly profession of opera singing.

OPINIONS differ as to the volume of Paganini's
tone. It is generally supposed that he had a big
tone, yet according to Spohr and others it was by
no means large. To be sure, Spohr was very exact-
ing in this respect, as he possessed the most volu-
minous tone ever drawn from a violin, even bigger
than that of Wilhelmj. Quite recently a bit of in-
teresting and tangible evidence as to Paganini's tone
has come to light. During his tour of Germany
(about the year 1830) he had occasion to order
several sets of strings from a dealer in Wolfen-
büttel. In the letter containing the order Paganini
stated expressly that he wished "very thin strings,"
and he inclosed samples of the E, A and D of the
exact size he wanted. The dealer kept these pieces
of strings as souvenirs of the great violin wizard,
handing them down to his son and grandson. They
are still in the possession of his family. These
strings are extremely thin; the D is no larger than
an ordinary A, the A is correspondingly small, while
the E is a mere thread. Paganini undoubtedly chose
the thin strings because the harmonics, in which he
so excelled, responded much better on them. But
on such strings he could not have drawn a big tone.
Spohr, on the other hand, used abnormally large
strings. Although a great man, Spohr was also a
good deal of a pedant and expressed himself as op-
posed on principle to artificial harmonics. In de-
crying them he touched on the question of the size
of strings and wrote: "Even if artificial harmonics
were a gain to art, they would be too dearly bought
at the cost of a large tone, for they require very
thin strings, and on such, a voluminous tone is im-
possible." Hence, judging from Paganini's strings,
his tone was not large. It was, however, according
to contemporaries, "wonderfully impassioned and
tremendously expressive."

A MAN most gentle and refined, of culture in
many directions, and with an extensive acquaint-
ance among the most important personages of
Europe, died recently in Paris, where he resided
with his wife in retirement, awaiting quietly the
final conclusion. M. de Nevers, journalist and mu-
sician, who passed away on September 4, was a
writer associated many years ago with the London
Pall Mall Gazette, the London Saturday Review and
other English journals, and a number of French
magazines, and also, in odd moments, he composed
music and poetry. For a short time he visited the
United States as the associate of the brothers De
Reszké, but he never fully assimilated the atmo-
sphere of this country and was happy to get back
to his European haunts, where he could fulfill his
intellectual mission in accordance with his own
tastes and desires. He was born in Poland, of a
family distinguished in its section, educated in Paris
and London, reared among the best class of musi-

cians and writers, and was, in fact, a well known force in the intellectual movement in Europe during the past twenty-five years. In music lore, in the knowledge of the inner workings of the English, French and German operatic world, in the details of opera, so far as its personnel is concerned, and in the general itemized structure of the musical fabric, M. de Nevers had an amazing knowledge—in fact, he was an encyclopedia of operatic news, astonishing in its extent. He was truthful, he was honest and fair, but, above all, he had a nature that resisted all temptations to understand or appreciate the subtleties of modern business, and for that reason it was impossible for him to make any progress in the material affairs of life; but with philosophic moderation he conformed to those conditions that he knew were imposed upon him through his own nature and qualities, and he therefore fulfilled his mission in accordance with his own rules of conduct. He was outspoken, although generous in his judgment; he was candid, although careful of the feelings of others, and he was exceedingly courteous in his relations to the world. He has gone forever, and his name rests only with the few who had the pleasure of his personal acquaintance and the gratification of knowing him. The last time the present writer saw him he was absorbed in his books and in his studies, completely resigned to the fate which he knew was resolutely embracing him. Blessed be his memory!

A PHOTOGRAPH which has become rare is being exhibited and offered for sale by a Vienna antiquarian, says a German weekly. The picture represents Bismarck, together with Pauline Lucca, and was taken in 1865 at Ischl. The diva is shown "en face," with Bismarck looking at his pretty partner. This double photo has its history, and was the sensation of the period. Bismarck suffered violent reproaches for having himself photographed with a "singer." In the same year she became the Baroness of Rhaden. The circumstances which led to the making of the photograph were as follows: One day, as Madame Lucca was promenading in front of the Hotel Elizabeth, Bismarck passed by, and the two, who were old acquaintances, saluted each other. Madame Lucca, however, detained Bismarck and said: "Your Excellency, I'd feel mightily honored if you would accompany me. I am going to have my picture taken." Bismarck begged to be excused, pretending that his secretaries were awaiting him, but finally, left no loophole by the insistence of the artist, consented to be persuaded. Arrived at the photographer's, the minister and the singer at first posed separately, but of a sudden Lucca cried out: "Your Excellency, a brilliant idea! Would it not be charming to have our pictures taken together?" Bismarck, having become quite complaisant, without much persistence allowed himself to be placed before the apparatus and in a second the operation was finished. As may be imagined, a few days afterward the portrait was multiplied, sold to everybody, and all the world commented to its heart's content. This chance incident, insignificant in itself, assumed the proportions of an "affaire scandaleuse," and Bismarck was weak enough to admit regret at having yielded to Lucca's caprice. He wrote (December 26, 1865) to one of his friends, an ecclesiastic: "As to my photograph with Madame Lucca, you would judge of it less severely if you would know the circumstances under which it was taken. Besides, Madame de Rhaden, though a singer, is a lady, as little capable as myself of scandalous relations. If I could have foreseen the discontent which some of my faithful friends felt at this pleasantry, I would have turned away from the camera at the last moment." Madame Lucca now is the Baroness of Wallhofen, and lives in Vienna, enjoying the title of "Imperial and Royal Chamber Singer of Aus-

tria and Prussia, and Honorary Singer of the Vienna Opera."

Fearful that the free musical entertainments will be cut off, the Rainy Day Club, at its latest meeting, held in the Hotel Astor, passed the following resolution:

Resolved, That while the Rainy Day Club has always fully appreciated the services of artists appearing at the meetings, it feels that the opportunity given the artists of appearing before a large and intelligent audience, advertising on the programs and in the papers, daily and weekly, and the cordial welcome accorded, are a return for the services rendered; and further,

The Rainy Day Club feels that the action of an association tending to alter the present amiable feeling between the artists and the club will certainly hamper the progress of both art and artists.

The resolution does not even thinly disguise the truth. How much space do daily papers devote to the meetings of women's clubs? When their meetings are reported at all, it is only because some members have rendered themselves silly, and so the desire to make a sensation is the editor's aim in giving his readers some views of what has happened, or has not happened, as is more frequently the case. The papers that do give some space to these meetings have the reports on the Woman's Page, which no one but those directly concerned ever reads. Invariably the names of the singers and pianists who volunteered are omitted from the reports. But even should the names slip in by chance, that is no reward for the gratuitous entertainment. What would the singers at the Metropolitan do if the manager told them they must be willing to sing for nothing, because the daily papers publish their names from time to time? The only weekly papers that make any mention of meetings of women's clubs are the club papers published by the women themselves. Naturally, these readers would never think of paying to hear a singer or pianist who had appeared for nothing at the club meetings. Singers and pianists who continue to follow this absurd and meanly fashion of volunteering their services for the amusement of women who waste much valuable time will never make progress, and cannot hope to be regarded as artists. THE MUSICAL COURIER is wholly in sympathy with the association that has been organized to suppress the free entertainment nuisance at women's clubs or anywhere else. If club women ever wish to be taken seriously they must learn to look at facts as they are. Men's clubs give entertainments, too, but the members would no more think of asking a singer or pianist to appear without a fee than they would expect the caterer to furnish a supper free of charge. If any artist has ever received a good paying engagement through singing or playing for nothing at a woman's club THE MUSICAL COURIER will be glad to publish his or her name and picture.

MUSICAL anniversaries for the last week in September include: September 23—John Brown, born in Rothbury, Northumberland, England, in 1766; Jacques Féréol Mazas, born in Béziers, France, in 1782; Jean Marie Montagney, born in Paris, in 1803; Léon Charles François Kreutzer, born in Paris, in 1817; Leopold Alexander Zollner, born in Agram, in 1823; Carl Munzinger, born in Balthal, Switzerland, in 1842; Maria Felicita Malibran, died in Manchester, England, in 1836; Richard John Samuel Stevens, died in London, in 1837; Karl Mayrberger, died in Pressburg, in 1881; Louis Gilbert Duprez, died in Paris, in 1896. September 24—Gottfried Vockerodt, born in Mühlhausen, Thuringia, in 1665; Johann Peter Kellner, born in Grafenroda, Thuringia, in 1705; George Alexander Osborne, born in Limerick, in 1806; Sebastian Bach Schlesinger, born in Hamburg, in 1837; Julius Klengel, born in Leipsic, in 1859;

Georg Gebel, died in Rudolstadt, in 1753; André Ernest Modiste Grétry, died in Montmorency, near Paris, in 1813; Vincenzo Bellini, died in Puteaux, in 1835; Freidrich Berr, died in Paris, in 1838; Johann Aloys Miksch, died in Dresden, in 1845; Jan Albert van Eyken, died in Elberfeld, in 1868; Patrick Sarsfield Gilmore, died in St. Louis, Mo., in 1892. September 25—Jean Philippe Rameau, born in Dipon, in 1683; Luigi Caruso, born in Naples, in 1754; Michael Cleophas Oginski, born in Guson, near Warsaw, in 1765; Johann Theodor Mosewits, born in Königsberg, in 1788; Carl Schuberth, born in Madeburg, in 1811; Jean Baptiste Singelee, born in Brussels, in 1812; George J. Huss, born in Roth, near Nuremberg, in 1828; Maurits Leonard Hazemann, born in Zutphen, Holland, in 1829; Karl Klindworth, born in Hannover, in 1830; Ernst Edward Taubert, born in Regenwald, Pomerania, in 1838; Edmund Marie Diet, born in Paris, in 1854; Leon Böellmann, born in Ensisheim, Alsacia, in 1862; Johann Heinrich Lambert, died in Berlin, in 1778; Emma Albertazzi (née Howson), died in London, in 1847; Johann Strauss, died in Vienna, in 1848; Karl Friedrich Zollner, died in Leipsic, in 1860; Arvid August Afzelius, died in Enköping, Sweden, in 1871; Bartholf Senff, died in Leipsic, in 1895. September 26—Wenzel Muller, born in Tyrnau, Moravia, in 1767; Joseph Schmidt, born in Bückeberg, in 1795; John Sims Reeves, born in Woolwich, England, in 1818; Carl Friedrich Orbach, born in Magdeburg, in 1833; Paul I. Blaramberg, born in Orenburg, in 1841; Henry F. Gilbert, born in Somerville, Mass., in 1868; Franz Sales Kundler, died in Baden, near Vienna, in 1831; Charles Nicolas Baudiot, died in Paris, in 1849; Philip Francis Hambly Potter, died in London, in 1871; Edward Francis Rimbault, died in London, in 1876; Nikolai Albertovitch Hubert, died in Moscow, in 1888; Robert Seitz, died in Leipsic, in 1889; Michael Herley Cross, died in Philadelphia, Pa., in 1897. September 27—Johann Simeon Buchholz, born near Erfurt, in 1758; Friedrich Karl Gollmick, born in Berlin, in 1774; Carl Friedrich Runge, born in Berlin, in 1778; Adolf Köttlitz, born in Trier, in 1820; Heinrich Adolf Wollenhaupt, born in Schkenditz, near Leipsic, in 1827; Giovenale Sacchi, died in Milan, in 1789; Johann Gottlieb Portmann, died in Darmstadt, in 1798; Josef Fischer, died in Stuttgart, in 1885; Emil Götz, died in Charlottenburg, in 1901. September 28—Johann Mattheson, born in Hamburg, in 1681; William Jones, born in London, in 1746; Anton Wallerstein, born in Dresden, in 1813; Sigismund Goldschmidt, born in Prague, in 1815 (died in Vienna, September 26, 1877); Karl Reinhold Köstlin, born in Urach, Württemberg, in 1819; Julius Schäffer, born in Crevese, in 1823; Disma Fumagalli, born in Inzago, in 1826; Joseph Tilborghs, born in Nieuwmoer, in 1830; Alexandro Busi, born in Bologna, in 1833; Charles Lamoureux, born in Bordeaux, in 1834; Paul Wranitsky, died in Vienna, in 1808; Johann Friedrich Schwencke, died in Hamburg, in 1852; Carlo Emmanuele di Barbieri, died in Pesth, in 1867. September 29—Ernst Ludwig Gerber, born in Sondershausen, in 1746; Johann Gottfried Schicht, born in Reichenau, Saxony, in 1753; Johann Gottfried Wendt, born in Leipsic, in 1783; Albert Hahn, born in Thorn, West Prussia, in 1828; Enrico Beignani, born in Naples, in 1841; Robert Linnarz, born in Potsdam, in 1851; Johann Georg Leitert, born in Dresden, in 1852; John Camidge, died in York, England, in 1859; August Baumbartner, died in Munich, in 1862. September 30—Christian Ehregott Weinlig, born in Dresden, in 1743; Justin Heinrich Knecht, born in Biberich, Württemberg, in 1752; first performance of "The Magic Flute" (Mozart), in Vienna, in 1791; Joseph Dachs, born in Ratisbon, in 1825; Johann Svendsen, born in Christiania, Norway, in 1840; Charles Villiers Stanford, born in Dublin, in 1852;

Otto Christoph Hach, born in Stuttgart, in 1852; Ercole Bottrigari, died in Alberto, in 1612; Joseph Caillot, died in Paris, in 1816; Joseph Maria Wolfram, died in Teplitz, in 1839; Friedrich Hofmeister, died in Leipsic, in 1864; Louis François Philippe Drouet, died in Bern, in 1873; Karl Severin Meister, died in Montabour, in 1881; Louis Lacombe, died in St. Vaurt-in-Hongue, in 1884; Leone Giraldoni, died in Moscow, in 1897.

THE unpleasant news has reached the city that Heinrich Conried recently had several fainting spells while negotiating with an artist at Heiden, where he is taking the cure. Might it not be advisable for Mr. Conried to suspend business pending the effort at restoration, which will be impossible unless he resigns from active affairs. It is either one or the other. The two things will never assimilate. Any one afflicted with such an illness who insists upon attending to business will finally become permanently incapacitated.

THE INSTITUTE INQUIRY.

The very fact that the New York Institute of Musical Art does not issue a detailed financial statement showing its expenditures and its receipts itemized, so that the people may be enabled to understand wherein it may be lacking in the necessary elements of progress, will seriously militate against its future. It is not a private institution, and there are many reasons why, outside of the call of this paper, such a statement should be issued.

For instance, it should be known how much the salary is of the director of the Institute and what his duties are and his responsibilities, but it should be chiefly known how much salary is paid to the critics of the New York Tribune and the New York Sun for their services as members of the faculty. Do the salaries paid to these two critics include advertising in those two papers; or are their services rendered in return for advertising patronage; or do they receive a direct salary, independent of their relations with their papers; or is there an arrangement between the Institute of Musical Art and the critics of these two papers (who are members of the faculty) for articles in those two papers as an additional bonus for their appointment? The last would be a proposition strictly commercial, and, under prevailing conditions in America, fully in accord with the spirit of the times.

It would be also interesting to learn from the financial statement how much money is actually received for tuition in the various departments, in order to ascertain which department has the largest income. Is it in the vocal department, or is it in the violin department, or is it in the piano department that the largest attendance is secured? This ought to be known for the purpose of showing the tendency.

Furthermore, the financial statement should be issued for the sake of safety. There may be flaws in it which could be eradicated by general public treatment. It might be shown where improvements could be made and where this Loeb endowment would not be endangered.

Of course, as far as this paper is concerned, it is a matter of total and absolute indifference whether the financial statement is issued or not, except from the fact that this paper represents the musical world of America, and, in fact, the musical world altogether, or it would not exist, and we would call the attention of the directors of the Institute of Musical Art to the fact that this is not an endowed institution, and yet it is a chartered institution under the laws of the State of New York. It is, therefore, so far as the law is concerned, on the same equality with this exception, that it is not endowed. The endowment of Betty Loeb makes the Institute of Musical Art a public institution, and the public will,

sooner or later, insist on a financial itemized statement.

There is also a tremendous ethical question involved, that these two critics of these daily papers of New York should be permitted to criticize the performances of pupils that graduate from other musical schools and colleges of this city so long as they are members of the faculty of the Institute of Musical Art. It is also another ethical question whether they should be permitted to criticize the performances that are given under the direction of the director of that Institute, for they are members of the same faculty with him. It constitutes a paradox for members of the same faculty to criticize publicly in newspapers each other's performances.

All these matters require analysis. We shall continue to bestow the proper attention upon them, but the financial statement should be forthcoming in the next annual report, for otherwise the musical community will lose complete confidence in the people who are conducting the Institute, and they must know that and feel that themselves.

THAT SECOND VIOLIN.

The second violinist of the Kneisel Quartet has arrived in America, having been engaged by Mr. Kneisel to occupy that position henceforth in the Quartet.

Mr. Kneisel has been giving lessons in America for twenty-odd years, if we are not mistaken—violin lessons—and yet, during all these years, he has not produced a pupil considered by him sufficiently capable to become the second violinist of the Kneisel Quartet. This is a tribute to the musical talent of America, but if it should happen not to be a tribute to the musical talent to America, it might possibly lead to the conclusion that Mr. Kneisel is an incompetent violin teacher. That might be the natural inference. Either Mr. Kneisel does not know how to give proper instruction on the violin and produce a proper violin pupil to become his assistant, or to become the second violinist of the Quartet, or else the pupils he has had are so stupid and vapid and ignorant and incompetent that none of them was fitted for that position, in which case it would have been his duty to notify the parents that their boys were numskulls and that they should not take lessons on the violin, but rather become railroad presidents or motormen or bankers or longshoremen.

That is the situation. The whole of the United States, with its thousands of violinists, could not accord Mr. Kneisel an opportunity for selection, and many of the violinists are his own pupils. He must go to Europe and bring a stranger over here, and thereby again reduce the capacity and ability of the American violinist to make a living, although the American violinist took lessons from Mr. Kneisel for the purpose of making his living as a violinist.

The probability is that, after all, the American people are incompetent in musical affairs. No matter how much they learn or study or attempt or try, it is impossible for them ever to become anything in the line of music, artistically, from the mere fact that they are Americans. They can stupidly pay their money to listen, but they really do not understand. You can give them lessons, teach them, do your best in instructing them; they will sit like apes at a concert and listen without knowing what they are hearing, and certainly, as musicians professionally, they can have no gifts at all, according to Mr. Kneisel. He cannot find a violinist in America, not even among his own pupils, to take the insignificant position of second violin in his Quartet. He must go to Europe for that purpose. That is right. That is the way it should be. The punishment fits the crime. Of course, the Kneisel Quartet plays in the United States of America, and, as it plays in the United States of America, it does not necessarily follow that its performances are artistic, because it is playing to people who are incapable of producing a man who can be of sufficient intelligence to assist Kneisel as second violinist.

OBITUARY.

Barnetta Mueller Benoist.

Barnetta Mueller Benoist, wife of André Benoist, the pianist, died at her home, Clement Court, Madison ave: ue and Ninety-ninth street, New York, September 14, of pneumonia. Madame Benoist had been ill ten days. Her death is a great shock to her family and she will be mourned by a wide circle of artistic friends. The deceased was a young woman of great accomplishments, a singer, a painter and linguist. In opera she made a success at the Tivoli, in San Francisco, in such roles as Mimi, Nedda and Santuzza. Madame Benoist supported Alice Nielsen during the first season of the Nielsen Opera Company. When Caruso was studying in Italy with Carlo Carignani, Madame Benoist was also a pupil of that master. The funeral services were held Monday, September 16. Besides her husband, Madame Benoist is survived by two children and



BARNETTA MUELLER BENOIST.

her mother. This gifted woman was only twenty-seven years old at the time of her death. She was born in New Orleans November 23, 1879.

Odin Louis Renning Dead.

MILWAUKEE, September 19, 1907.

Odin Louis Renning, the young composer, died here last Tuesday of appendicitis. He had been ill only two weeks when he bravely and hopefully submitted to an operation. The end came three days later. He is survived by his widowed mother, to whom he was an ideal son. Mr. Renning was especially fortunate in receiving his musical instruction from the very first at the hands of men of the highest ideals in their profession. After studying in Milwaukee, under Henry Schmidt and the late Julius Klauser, and with Bernard Ziehn, in Chicago, Mr. Renning a year ago left for Europe for further study with Hugo Kaun and Godowsky, in Berlin. All his teachers encouraged him, and Hugo Kaun intended next year to make him his assistant instructor in harmony and composition. Last summer Mr. Renning enjoyed considerable fame from the success in Norway of his "Norwegian National Hymn," composed as an art offering of all loyal Norwegian-Americans to their brothers in the Fatherland, on the occasion of the crowning of King Haakon VII. The hymn is a noble, stirring melody, beautifully harmonized, set to patriotic words. The summer was further made notable to the young composer by his being most cordially received by Edvard Grieg and Bjørnstjerne Bjørnson. Many readers will no doubt recall Mr. Renning's interesting article in THE MUSICAL COURIER at the time describing his visit with Grieg. Only three of Mr. Renning's piano compositions have as yet been published. These are three characteristic pieces from Norwegian folk life entitled: 1, "Courage"; 2, "Norwegian Caprice"; 3, "Joy and Peace," published by Richard Kaun, Berlin; Carl Warmuth, Christiania, Norway, and the William A. Kaun Music Company, Milwaukee, Wis. Though all are "Norwegisch" in spirit, they all have the individual note that commands attention and bear the stamp of a fertile and original mind for composition. His was indeed a life full of promise, cut short at the very threshold of a noble career. E. A. S.

MADAME CALVÉ'S CHATEAU IN FRANCE; PLANS FOR HER AMERICAN TOUR.



CALVÉ.

down the gangplank, she disclosed in every lineament of her face that radiant health which always has been her

Calvé is here. The prima donna came across the Atlantic from Gibraltar on the Cunarder Pannonia, which made such poor time that she was nearly four days late in reaching this port. Fears for the safety of the vessel were exorcised when news came that she had been sighted. At the dock to welcome the singer was a party of her friends, headed by J. Saunders Gordon, who is to manage her forthcoming concert tour through the United States and Mexico.

As the most subtle and voluptuous Carmen that this generation of opera-

contract with Oscar Hammerstein to sing in the Manhattan Opera House, she said, and it is probable that she will appear with the Hammerstein forces long before the close of the approaching season.

When one of the newspaper men ventured to interrogate the diva regarding the rumor of her prospective marriage to a distinguished publicist of Paris, she did not trust herself to reply in English, but switched back to her native tongue and denied in racy French the truth of the report.

Madame Baskerville, her traveling companion, and Baron de Forrest, her secretary, who came across with Calvé, will accompany her on her long tour. They, too, were plied with sundry questions, some of which were answered in French and others in English. Madame Baskerville said that while crossing the ocean the prima donna's principal diversion was making rag dolls and hats for the children in the steerage. The fashioning of these involved the sacrifice of costly gowns and wraps and some beautiful and expensive headgear. These gifts brought happiness to many a poor immigrant child, who will hold in dear remembrance the generosity of the famous French singer. Calvé actually made more than fifty dolls and hats, which she personally distributed among the poor children. The women aboard the Pannonia were deeply interested in

little girls from Naples who possess rag dolls made by the great artist.

Madame Calvé mingled freely with the passengers and showed a democratic spirit. She readily consented to take part in the concert and sang several naive songs with infinite chic and charm. Her accompaniments were played by Madame Baskerville. The singer received a hearty vote of thanks.

Soon after her arrival in New York Mme. Calvé caused a mild sensation when she declared her intention of giving up her home in France, where she was born and raised, and removing to California. She purposes not only to change her residence from sunny France to sunny California, but to transfer her wine making enterprise as well. This change of residence is a much more significant event than appears on the surface. In the annals of music are recorded many cases of expatriation on the part of singers and others with nomadic propensities, and there is a record of many a prima donna leaving her native home to settle in some distant country.

A great deal more than the mere change of residence is involved in this movement on the part of Mme. Calvé. As is well understood, this singer possesses a large estate in the south of France, in one of the best wine producing



MADAME CALVÉ'S CHATEAU DE CABRIERES, AT AVEYRON, FRANCE.

precious possession. It could be seen at a glance that Calvé had not lost her fascinating vivacity and audacious abandon. Those who were at the pier to meet her were surprised when she greeted them in expressive English words instead of in French, and gave vent to her feelings in such ejaculations as "Magnificent," "Splendid," "Fine," "How do you do?" "Thank you," "I am all right," "Glad to be back in New York," etc.

Madame Calvé explained that her recent linguistic acquirement was due to her determination to spend at least half of every year in the United States. She desired, she said, to be able to speak English, and with that object in view had addressed herself assiduously to its study. Calvé already is something of a linguist, being able to express herself fluently in French, Spanish, German and Italian.

When asked if she purposed to sing in opera in New York next winter Madame Calvé replied that she had not definitely determined this; that her forthcoming concert tour would keep her busy until near the close of the present year. Her contract with John Cort will not expire before that time. She has an optional and conditional

Calvé's handiwork. Madame Calvé was so frequently importuned to make a doll to be raffled or sold at auction that she consented and exhausted her skill on the creation. It was the best one she had produced and elicited the admiration of all. The doll was constructed of the finest materials, being made of parts of a dress, a scarf and ribbons of various colors. The doll's hat was not quite satisfactory.

"I'll fix that," declared the singer, and with her friends about her she snipped from her abundant supply of soft black hair tresses enough to amply cover the prize dolly's stuffed cranium. The rag doll was then auctioned off. The bidding started off with a rush. When \$100 was offered for the Calvé rag doll with real grand opera hair, the rag doll record price had been put far in the shade but the passengers were just getting interested in the contest for its ownership, and the bidding soared to \$200 and kept increasing at \$5 a bid until the bid of \$265 by Mrs. Philippe gave her the doll. And although the Philadelphia woman had to pay such a large sum for the doll, there are today in New York's Little Italy a score or more

regions of that country. Her wine making enterprise has been very successful and she has employed a great many of the natives who are expert in the vinous art. On visiting California she was impressed with the similarity of certain parts of that State and the territory in France where her vineyards are located. She gave the matter deep thought and then definitely determined to transplant her wine making industry from the Old World to the New. She declares that without any unnecessary delay she will proceed to execute her well thought out plans. She will bring to California a French colony of wine makers, consisting at first of about 500 persons. Most of these Frenchmen are experienced viniculturists and wine makers. A wish to be near this colony of her countrymen is what has influenced Calvé in her determination to make her home in the Far West.

To a MUSICAL COURIER man Mme. Calvé freely discussed her plans. She declared that the troubles in the South of France among the wine makers convinced her that it will be many years before that region will again be prosperous. There are many reasons which combine to depress

the wine making industry in that part of France. It has been found almost impossible to secure a profitable market for the wine which is produced there, one of the principal reasons being that a large percentage is adulterated with the wines from the North, sold without government interference, at a price far lower than the pure product could be sold for. This condition has almost paralyzed the business and ruined the small growers. Even the large and wealthy producers are greatly alarmed and many of them stand on the threshold of ruin. The hundreds of laborers on Madame Calvé's estate have been supported by her during the past year because they were her own people. There was no market for the wines which were made and her cellars were filled to overflowing with surplusage. However, she continued to pay her employees, her generosity being in striking contrast with the meanness of many other growers who could afford to do this very thing, but held their employees off with the excuse that they could pay out no money until they received something in the way of an income from the wine in hand.

Madame Calvé realized that if such a state of affairs continued for any length of time she would either have to give up the cultivation of the grape entirely, and thus throw out of employment hundreds of the peasant folk from her own home (including the old men that had seen her grow up from a little black eyed girl to become one of the world's greatest celebrities), or else suffer a serious drain on her purse, which it would be bad business to permit. In a moment of inspiration, as she herself says, she thought of Southern California and the possibility of establishing herself there as a grower.

"I thought of that beautiful California with the sunny skies and the genial air and the fragrance of the flowers," said she, "and I decided to take my people there, if possible, away from France, that land of politicians and scheming socialists, who would rob them and play with them like pawns in a game of chess, while they talk of popular rights and civic devotion—men whose one ambition is personal power and autocratic dominion. They have warred against the Church of God and now they would war against God's poor. Poor, poor France! Loveliest of all Nature's garden spots and yet unhappiest!"

"Your California is very dear to me because it is so like my home and so it is so typical of everything that is best in this glorious country of yours, this land of magnificent enterprise, of stupendous possibilities, of grit and earnestness, of fair play—this land of 'the square deal,' as

your delightful Mr. Roosevelt would say. I cabled Mr. Gordon, who is directing my tour, to secure me an option on several thousand acres of land suitable for raising grapes. He has options on three sites now, and I am to inspect them when I reach the Pacific Coast in December.

"I am convinced that I will make a decision at that time. I shall then bring the overseer of my estate over and get his views. He is one of the most expert wine growers in all France. We will, perhaps, bring seedlings over and grow our own grapes from which we make our rich clarets, that are so mellow and so soft. Then I will bring over my own people, the old fathers and mothers, the young sons and daughters and the little children. I will build myself a beautiful home, too, and I will spend many months each year there. My people will be free here in this grand land and there will be plenty of market for my wines, for you Americans are just learning to drink wines."

Asked if she would abandon her famous chateau in the

feudal castle, which dates back to the eleventh century, and has been rebuilt upon the original lines. The entire work of reconstruction was personally superintended by Madame Calvé herself. The interior decorations are in keeping with the character of the place. The reception hall is a magnificent room, the walls of which are hung with canvases of the old masters and paintings by modern artists of the French and Dutch schools. The dining room is an apartment which is redolent of medievalism, and the imaginative visitor can fancy himself back in the dead centuries and can almost hear the echo of the good round oaths and inhale the fragrance of the wassail bowl. Each room is finished in harmony with the general architectural scheme of the chateau and conforms to the spirit of "the olden, golden days."

In her castle, which is fit for royalty, Madame Calvé dispenses elegant hospitality. She is fond of surrounding herself with men and women of genius—with poets, artists, soldiers, musicians. Many of the prominent social lights

of the different capitals of Europe are summer guests at the Chateau de Cabrières, where pleasure rules the hour. Here the "Queen of Song," appears at her best as hostess. Calvé is the most home loving of women and here shows the truest phases of her character. Her life here affords a striking contrast to the side that the public sees. This French woman is warm hearted, generous and impulsive, with a strain of mysticism that is her birthright in the ancestral line. The true expression of her individuality is in her life here in Provençal Aveyron, in the South of France. Cabrières is one of those legend haunted feudal estates that we read about in Froissart. The castle was a ruin and its domain a desert when Madame Calvé acquired the property. She has devoted time and money to its restoration, so today it is an ideal place of residence, combining hotel, villa and farm. Cabrières, under Calvé's

régime, is not only the home of hospitality, but the seat of far reaching charity. In the summer season the diva entertains not only the fellow artists who are congenial, but provides a haven of rest for others whom ill health and misfortune have marked for their own. She also maintains a kind of "fresh air fund," and brings down poor children from the Paris slums for a country outing. In the region contiguous to her country home she is regarded as a Florence Nightingale. Without ostentation, she does charitable deeds and alleviates the sufferings of the needy.

Madame Calvé believes in reading what the doctors say and then doing as she pleases. She is a great advocate of



THE GRAND SALON IN MADAME CALVÉ'S CHATEAU.

South of France, the Chateau de Cabrières, which has for years been the rendezvous for the most brilliant men and women on the Continent of Europe, Madame Calvé replied that she would still maintain that establishment.

"That is my little nest," she said, "and to it I have devoted myself for many years. I am proud of Cabrières, and justly so, because it is a real home."

It is not to be wondered at that Madame Calvé has such a reverence and love for the Chateau de Cabrières, for it is unquestionably one of the finest country places in all Europe. It stands upon a lofty eminence overlooking the country for miles in every direction. It is a reconstructed



THE PRIMA DONNA'S BED CHAMBER.



GUEST CHAMBER AT THE CHATEAU.

outdoor exercise, but argues that no one needs the advice of a physician to follow this practice. She is an ardent lover of hunting and fishing; is fond of automobiling as well as horseback riding; is a remarkable walker, often covering 40 miles at a stretch. She is not averse to manual labor, the best form of which she believes, with President Roosevelt, is to help some overworked farmer harvest his crop of hay. In fishing Madame Calvé prefers catching trout, because of their gameness; in hunting she goes after quail, while for exercise she prefers nothing to rocky roads and steep hills. When it is considered that the diva has been doing these things for so many years, one marvels that she retains her fresh beauty and vocal powers. Perhaps it is to this mode of life that she is indebted for the preservation of her physical charms, robust health and voice.

Percy Mitchell, the well known writer, in discussing Madame Calvé's summer home, says that the noted prima donna sways humanity by the power of her art and wins the love of the humble by the power of her kindness. The humble to whom Mr. Mitchell refers can be found in this Aveyron district. It is there among the peasants that Madame Calvé makes herself one of the plain people. She has a garden that she looks after with jealous care. She has a wide brimmed straw hat which is of the same pattern that is worn by other farm women of the district. She wears clothes of the same pattern of a well-to-do farmer's wife. When she has taken full care of her own garden she goes out and helps other gardeners to look after their crops. She is not averse to helping in the gathering of wheat crops or the picking of fruit. When she is at home she is one of the home folks. Her neighbors love her because of the very fact that when she is home she is one of them.

Probably one of the most beneficial charities in the world is the home which the diva established and maintains in close proximity to her own. In this district the poor outnumber the rich by many score, and there are hundreds of poor young girls who, ill from various diseases to which flesh is heir, find it extremely difficult to secure a place where they may rest and obtain medical treatment. The diva years ago established a home for these poor young women and here they have shelter, recreation, medical aid and the care to which all unfortunates are entitled. At this home poor young girls have access to orchards in which to pick ripe fruit, gardens in which to work with profit during their leisure hours, playgrounds in which they enjoy healthful exercise and recreation, and a sanitarium in which the weaker patients receive the best of treatment. All of these comforts and benefits are derived from a fund which Madame Calvé provides from the profits of her operatic and concert engagements. More than 200 young girls, all natives of Southern France, annually receive the benefits of the Calvé home, and no one derives more real pleasure from this institution than the great singer herself.

One day last year, when Madame Calvé went from Paris to her chateau, at the little station there was a great throng of men, women and children to welcome her to the only place that she really calls home. In the throng were women who had formerly been her playmates and schoolmates, and it was rather an odd fact that nearly every one of the married women carried in her arms an infant. Calvé was pressed for a speech after the crowd had gathered around her and shaken her hand. The impromptu speech she made welled up from her heart. In her own passionate way, she said:

"I have gone out into the world from this little hamlet in France. I have seen, I have suffered and I have conquered. But in spite of my success, in spite of the enviable position that I today hold in the world, I believe I

would gladly trade places with any of the mothers I see before me. You have the baby in your arms, you have your homes, your husband and your children. You know not the wisdom nor the wickedness of the world and you are happy. I am no better off than you are. Famous and successful, I still have worries, annoyances, disappointments. I am constantly thinking and working and trying to please. These are troubles that none of you have. In your humble homes, in humble cities, you live happily, at peace with the world. I come to you once each year to stay two or three brief months. If this were not a happy place and you were not a happy people I would not come back to you. Do not envy me for my station in the world, but rather pity me and all the so called famous folk that they cannot live twelve months instead of two or three in this beautiful Arcadia, where woe is unknown and where each love the other and all is peace and tranquility."

This little speech revealed the true character of this womanly woman and deeply impressed those who heard her words.

Not long ago a music *littérateur* of Paris, who was a guest of Madame Calvé at her summer home, questioned her regarding her art principles and musical religion, and he elicited these utterances:

"No artist can be complete without an artistic temperament. On the artistic palette, so to say, red, yellow and black are the colors which stand forth; pale pink and sky blue are too faint for effective use. Some artists incline to pink, some to blue, some to white. The brighter and darker hues have no existence for them, and there are even some who have not even pink and blue in their schemes of color.

"As to style, there are singers who sacrifice diction and everything else to the emission and presentation of a typical tone. There are others who enunciate, while preserving that tone. There are others again who invariably darken the tone if the feeling to be expressed is somber, and who recur to clearness if the sentiment lightens. The perfect artist is the one who succeeds in not having any typical tone, but who expresses, by means of song and without sacrificing tone quality, what the actor expresses with the voice."

With regard to the Calvé concert tour, Mr. Gordon, who is to engineer it, says:

"The tournee will open October 5. It will extend from coast to coast, with a deflection into Mexico and side trips to Havana and the Hawaiian Islands, if time will permit. Madame Calvé will travel in her own private car, which will be furnished sumptuously. Her company will be as strong as any that has ever toured this country. While the tour is not announced as a "farewell" tour, there is a very strong possibility that Madame Calvé will never again make such an extensive jaunt through this country. She would have appeared in grand opera in New York during the entire coming season were it not for her contract with Mr. Cort, which she wished to have put aside after it had been signed, but he was obdurate in his refusal. She does not enjoy the turmoil of travel, and with all the great capitals of the world anxious to hear her again in grand opera, there is every reason to believe that she will not again agree to make another concert tour. Madame Calvé has positively refused to appear more than forty times during this engagement with John Cort, who, in conjunction with myself, is directing her tour. When it was decided that only forty concerts could be given on this tour, it became a very difficult matter to decide upon the cities in which she should appear. A process of elimination had to be indulged in and the preference was given to those cities which have shown in the past that they possess a sufficient number of music lovers to insure the

success of a concert such as Madame Calvé and her associates are capable of giving. In the City of Mexico Calvé will give two concerts under the patronage of President Diaz, in the Government Theater. In Seattle she will open a magnificent new theater. Mr. Cort's original contract called for only forty concerts, but the number of applications for dates are so numerous that, after a great deal of hesitation, Madame Calvé has consented to give a supplemental tour, to include from ten to fifteen concerts. Nearly all of these have been arranged for and the possibilities are that contracts will be closed for all before very long. Every indication foreshadows a great success from all points of view."

Facts for Fiddle Fanciers.

London Tit Bits publishes this, of interest to fiddle players and dealers:

Great numbers of fine old violins and violoncellos that come into the high-class market of London are procured through the medium of advertisements inserted in obscure country papers, and especially those of ancient cathedral cities. Of course, few of the fiddles thus obtained are veritable masterpieces, but a great many of them are fine examples of early English and foreign makers, and they are often bought for ridiculously small prices by a group of experts, who have brought the business to a lucrative system. Many a struggling family of long descent, in some out of the way part of the country, happens to see in the one county newspaper of the week that good prices are given for old fiddles, and some long forgotten instrument in a lumber room, or put away on a shelf, suddenly comes to mind. Correspondence follows; the dealer sends a deposit in order that some fiddle spoken of may be sent to him and examined, and he usually replies that the instrument sent is dilapidated, and but so-so generally, but that he is willing to give 30s. or £2 for it. In a great many cases the offer is accepted offhand, and in this way most of the finest fiddles extant of the second class come into the hands of dealers. Only lately a cello that came from a Shropshire farm at the price of £2 sold the same day to a West End dealer for nearly £100. One of the most shrewd and respected of all these dealers was, until a year or two ago, a humble member of the orchestra of a London suburban theater. He began to advertise in remote papers to the greatest limits of his scanty wages, and is now one of the most extensive and prosperous dealers in the trade.

Hamlin's Sunday Concerts in Chicago.

George Hamlin has arranged to give a series of Sunday afternoon concerts at the Grand Opera House, Chicago, the first concert to be given on October 13. During the series several interesting features will be introduced, among them a Schubert and Schumann afternoon, when Mr. Hamlin will have the assistance of a Quartet, and possibly some quintet numbers. Also, an afternoon devoted to the songs of Walter Rummel, who is expected from abroad for this concert. Mr. Rummel is a young and talented composer, the son of Franz Rummel, the pianist.

Grienauer Cello Quartet Rehearsing.

Karl Grienauer and Madame Grienauer have closed their summer home at Stonington, Conn., and are in New York preparing for the season. The Grienauer Cello Quartet is rehearsing the new repertory to be played at concerts in cities near and far from the metropolis. Many engagements have been booked.



SALLE DES GARDES, A MARVEL OF MEDIEVAL STYLE.



ANOTHER ANGLE OF CALVÉ'S STRONG ROOM.

William C. Carl Home From European Tour.

William C. Carl returned from abroad on La Lorraine last Saturday afternoon in excellent health, ready to take up the work at the Guilman Organ School, which is scheduled to re-open October 15. Mr. Carl visited Alexandre Guilman at his villa at Meudon, France, and found the famous organist in the best of health, and busy at work even during the summer holiday. Mr. Guilman is playing a series of concerts in Barcelona, Spain, this week, and soon goes to Mannheim, Germany, for an important engagement. He is still bringing forward new works. Among the more recent is an Easter anthem, for which Mr. Carl adapted the English text. The anthem has already been used with success at the Old First Church, and will undoubtedly be largely sung in America next Easter.

A representative of THE MUSICAL COURIER who met Mr. Carl after his arrival asked regarding Mr. Guilman and his coming to America.

"Yes," said Mr. Carl, "it is quite probable that Mr. Guilman will be persuaded to visit America again. Negotiations are already in progress, and it is hoped that he may be induced to come. It will mean much for organ music in this country, and especially at this time."

"Who are the prominent organists in Paris now?"

"In addition to Mr. Guilman, Charles Marie Widor is still at St. Sulpice and Eugene Gigout at St. Augustin. Henri Dallier has replaced Gabriel Fauré at La Madeleine, and Joseph Bonnet, a Guilman pupil, is at St. Eustache. Mr. Bonnet is a remarkably gifted artist and is attracting wide attention for his brilliant organ work. Louis Vierne, at Notre Dame; Charles Tournemire, at St. Clotilde (where César Franck played), and Georges Jacob, another Guilman pupil, complete a list of distinguished players. The trouble between the Church and State has had an important influence on matters in the organ world in France. As a result, composers have almost ceased to write, and the editors to publish. It is hoped that this will soon be adjusted and better conditions prevail."

"Did you meet any of the German artists?"

"Yes. I had a delightful visit with Max Reger in Leipsic. It was interesting to see his studio, artistic to a degree, but strewn with manuscripts and proof sheets on the pianos. He has been writing so much, and constantly, that he cannot find sufficient time to correct them for the publishers fast enough. Herr Reger is planning to visit America professionally, and will probably come in a short time as conductor, solo pianist and organist. Paul Homeyer, organist of the Gewandhaus, received me most cordially, and we discussed organ matters in Germany for some time."

"I had the rare opportunity of hearing a gifted pianist, Nina Romain Curry, play. This young artist has already created a furore in the German art centers, and should be heard here. I called on Mrs. Carl Alves, who is one of the busiest teachers of the voice abroad and having unusual success in her Leipsic studio. I heard a capital performance of 'Die Lustige Witwe' at the Court Theater, and some fine motet singing in the Thomas Kirche, where Bach played. Your Leipsic representative, Eugene C. Simpson, did much to make my visit pleasant and profitable. Through his courtesy, I called upon sixteen music publishers and was able to collect many novelties and important works for the coming season. Mr. Simpson is one of the most progressive and energetic men I have met in my travels and a fine gentleman."

"While in Dresden I had dejeuner with Emeline Potter-Frissell at her studio in the American quarter. Mrs. Frissell has broadened in her art and plays with great authority and finesse. I also met Herr Koschat, the Männerchor writer, and hof-kapellmeister at the Vienna Opera. Herr Koschat is remembered in America by his quartet, 'Forsaken,' sung the country over with both secular and sacred text."

"Did you visit any of the famous music schools?"

"I was particularly interested in going through the Conservatorium in Milano, founded by Verdi. The building is now being restored. A new organ was placed in the concert hall last year, and I had the opportunity of testing one of the organs while there before my departure for Paris. I also visited the Scharwenka Conservatory in Berlin, the London Organ School and Royal College of Organists in London, where I had the honor of dining with Sir George Martin, Dr. Edmund Turpin and other noted men. The London season was still on during my stay, and

one must be well on the alert to keep pace with it. I was interested to be acquainted with the plans for the formation of the Delle-Sedie school of singing to be organized by Eleanor Cleaver Simons and Mrs. J. Edgar Rudge, who tendered me a reception. Both ladies are pupils of Delle-Sedie and enthusiastic over the prospects. I met Guy d'Hardelot at Mrs. Simons' garden party, Mrs. Vanderveer Green, Gertrude Griswold and Kate Percy Douglas, of New York, who has received much attention during the entire London season, and may possibly locate there."

"How about your plans for the coming season?"

"They are legion," said Mr. Carl, enthusiastically. "First of all, I shall give much time to my work at the Guilman Organ School. The course of study has been strengthened and made as practical as possible. My concert work will be extensive. I have bookings well ahead, and several important recitals and inaugurals in the early autumn. At the Old First Church I shall reorganize the choir and bring forward new works secured in Europe. I was particularly fortunate in obtaining a large number of important novelties. Among them are editions of the works of early English writers and those of the old Italian school with English text. Of course, there are modern works new to this country, but I shall be especially interested in bringing forward those of the old school."



Mr. Carl began his duties at the Old First Church at once, playing Sunday morning. The coming season will be one of unusual activity for this busy artist.

Oratorio Bookings for Shanna Cumming.

Shanna Cumming, the soprano, has been booked for five performances of "The Messiah" during the month of December. The singer has other offers for concerts that month, and if dates can be arranged she will appear at six other concerts and later make a tour.

Von Dameck Has Returned.

Hjalmar von Dameck, the violinist and teacher, and Mrs. von Dameck, have returned from a three months' trip to Germany, Switzerland and upper Italy. Mr. von Dameck has resumed his duties at the German Conservatory of Music, in charge of the higher violin classes and the orchestral ensemble classes, and will be heard in many concerts this season.

Music at Jamestown Exposition.

JAMESTOWN, Va., September 23, 1907.

David Bispham will sing in the Auditorium of the Jamestown Exposition on October 17. Today no American singer has scored a greater artistic success. He has commanded universal praise alike in oratorio, in opera and in song recital. For ten successive seasons he was a member of the Royal Opera Company.

Rosa Linde has been engaged to sing at the Jamestown Exposition during the week beginning October 30. Miss Linde's voice is a deep contralto, and is one of great power and unusual range, extending over three octaves. In quality it is warm and mellow, lending itself with good effect to almost any style of singing. The artist has a large repertory at her command.

The Royal Artillery Band of Italy has been engaged for the week beginning September 25 at the Jamestown Exposition. This band filled a long engagement at River View, near Baltimore, during the summer. The leader, Signor Tasca, has been in America a little over four years.

The piano recitals given daily in the Auditorium at the Jamestown Exposition by Otto Pfefferkorn have attracted much attention.

Felix Fox's Summer in Europe.

Boston, Mass., September 23, 1907.

Felix Fox, the pianist, has arrived in Boston on the steamer Republic, after a four months' sojourn in Europe. To a MUSICAL COURIER representative Mr. Fox said:

"I am thoroughly rested now and ready to plan for another season in America. I spent the whole of June in London. Yes, of course, I was persuaded to play at several social functions, but after my recital at Aeolian Hall I tried to put in the time resting by visiting my many American friends living in London and attending grand opera. My few weeks spent in Paris are memorable for the quiet pleasures I shared at friends' country houses. I always feel at home in Paris—you know I studied there for several years. August found me on my way to Munich by way of Switzerland and the Tyrol, stopping off here and there as I felt inclined. Munich was full of musicians, all well known in America, and then my real enjoyment came. There were Dippel, Mottl, Fremstad and others, most of whom left after the Festival. I was greatly impressed with the wonderful staging of the various operas. One evening, as the guest of Mottl, who was conducting "Tristan," I was in the concealed orchestra pit, which enabled me to doubly enjoy it. A young American from the Cologne Opera House as Wotan was very interesting to me. I returned to Paris, visiting Strassburg en route; then went on to London and booked some dates for future recitals. Yes, I like to play for English audiences. They enjoy good music. I haven't perfected my plans yet, but you may say that I will give three or four chamber concerts in Boston this season. I haven't yet decided whom I shall have to assist me."

Ignaz Brüll Dead.

Ignaz Brüll, the well known composer and pianist, died in Vienna last week. His illness had been reported by cable in THE MUSICAL COURIER of September 18. Brüll was born November 7, 1846, in Prossnitz, and studied piano in Vienna with Epstein, and composition under Dessoff. After several concert tours as a virtuoso he taught the piano in Vienna, from 1867 to 1878, at the Horak Institute. Since that time he had devoted himself exclusively to composition. His greatest success he achieved with the lyric opera, "Das Goldene Kreuz" ("The Golden Cross"), written in 1874, which belongs to the regular repertory everywhere in Germany and Austria. Other operas by Brüll are "The Beggars of Samarkand" (1864), "Der Landfriede" (1876), "Bianca" (1879), "Queen Mariette" (1882), "Das Steinerne Herz" (1888), "Gringoire" (1892), "Schach dem König" (1893), "Gloria" (1896), "The Hussar" (1898), and the ballet, "Ein Märchen aus der Champagne." In the field of absolute music Brüll's best known compositions are two piano concertos, a symphony, two serenades for orchestra, a sonata for two pianos, a tarentelle for two pianos, a cello sonata, a trio, songs, etc. Brüll's style of writing was essentially lyrical and melodious, with close adhesion to classical forms and precepts.

Franz Ondricek's fiftieth birthday was recently celebrated by a concert in the Bohemian National Theater of Prague. The violin virtuoso was the recipient of a flattering ovation on the part of a large audience. Ondricek played, among other things, Dvorák's violin concerto in A minor and his own Bohemian rhapsody.

LAST PHOTOS OF EDVARD GRIEG.

LEIPSIK, September 12, 1907.

The right of public performance of modern musical compositions continues to worry the hotel proprietors and owners of concert halls in Germany. The latest question now needing test trial by the German courts is, Who is legally the concert giver and who is liable for the royalties on performances? In Austria the hotel proprietors and hall owners are said to have fought out the question with the Vienna Society of Authors in 1904 and were beaten on every contested point. The only way in which liability is entirely to be avoided is to produce only those works on which there is no claim of royalty. As to placing responsibility, however, it is asserted that if a hall owner engages an attraction for his establishment he is the manager responsible for fees. On the other hand, a conductor who gives a concert or other pay performance on his own initiative is responsible, whether he pays the hall owner for light, heat and incidentals or not.

Last year's Leipzig treaty of peace between the royalty taking and non-royalty taking publishers of Germany provided that forty-eight of the hitherto non-participating firms should become members of the *Genossenschaft Deutschen Tonsetzer*, whose headquarters are in Berlin. At present the members of the *Genossenschaft* seem to be the only parties who are able to look upon developments with entire complacency.

Josef Pembaur, Jr., of the piano faculty of the Leipzig Conservatory, has been elected conductor of the Reidel Verein, to succeed Dr. Georg Göhler, who was recently called to conduct the court opera in Karlsruhe. The Reidel Verein is celebrating its 300th concert on September 23, by performing the Beethoven "Missa Solemnis" and the "Ninth" symphony, but this concert will be conducted by Göhler. He has been for two years conductor of the court opera at Altenburg, besides holding his long time position at the head of the Riedel Verein. He has already begun his work at Karlsruhe with a most successful con-

ducting of Beethoven's "Fidelio." He has recently attracted attention by a published article against the cult of Richard Strauss, the article being so drastic as to border on the sensational.

Pembaur is a son of Josef Pembaur, of Innsbruck, Tyrol, a conductor and composer of many choral works, an opera, songs and other works. The younger Pembaur was for some years teacher of piano in the conservatory at Munich, but has been in the Leipzig Conservatory for four or five years. He is a well inspired composer, a poetic, fine feeling pianist, and most successful teacher. He is just announced as one of the season's soloists for the

cal anarchists who did not bother to write singable or attractive parts for the voice; and that however worthy the Wolf cause might be, only artists of outstanding interpretative gifts would dare attempt the propaganda at wholesale. Furthermore, that there were doubtless many living song composers writing as much character for the piano, to just as good texts, and with an occasional easier singability. Upon calling Hamlin's attention to this, he promptly replied in effect that there was a great deal stored in the Wolf songs and that it had not all been harvested yet. When as good a musician and master program maker as Hamlin gives out this word there is some disposition to reconsider, with a view to revising the creed.

The European invasion by American singers seems to be collecting evidence to prove its own existence. Now, at an imposing revival of Puccini's "Madam Butterfly," soon to be given in Berlin, three important roles will be sung by the good Americans, Geraldine Farrar, Putnam Griswold and Francis MacLennan.

The accompanying photos of Edvard Grieg were taken at his villa, Troldhaugen, July 25, this year, and they are the last taken of the master. Through the courtesy of Grieg's publisher, C. F. Peters, the Leipzig photographer Ernest Hoenisch made the journey to Norway in order to secure the pictures. Notwithstanding the appointment, the artist had the usual difficulty attendant upon getting into the Grieg home at a morning hour. The servants did not know of an appointment, and thought it unnecessary to present the visitor's card. The artist remained around the villa and soon heard piano playing in the music room. Supposing that this was the composer, the artist knocked and was admitted by Julius Röntgen, of Amsterdam. The troubles were then at an end. The group picture taken in the open is the result of the last sitting. Grieg had especially requested a picture to include the young Australian, Gräse, and Röntgen brought the young musician from his room, not far distant from the Grieg villa.

EUGENE E. SIMPSON.

The Kursaal Theater, of Geneva, gave the first representation of a new and spectacular ballet by Messrs. Grenet-Dancourt and Georges Nanteuil, music by Justin Clérice.



GRIEG, GRÄSE, MRS. GRIEG AND RÖNTGEN.

Gewandhaus. Besides the composition studies with his father, he was also a pupil of the late gifted Ludwig Thuille, of Munich. His brother, Carl Pembaur, holds an important organ in Dresden, while acting as assistant conductor of the opera at Bielefeld.

Bernhard Boeckmann, of New York, was recently in Leipzig for some days as the guest of his daughter, Mrs. Fritz Künzel. He has returned to Paris, and on the 18th he will sail from Cherbourg on the Kaiser Wilhelm II for New York.

The motet service by the Thomaner Chor, August 31, brought the Liszt organ fantasia and fugue on B-A-C-H and three of the Brahms "Fest und Gedenksprüche" for eight voice chorus. The Sunday music in Nicolai Church, September 1, was the Gustav Schreck cantata for solo, chorus and orchestra, "Das ist ein köstlich Ding." The motet service of September 7 included S. de Lange's A minor organ fantasia, the "Agnus Dei," by Claude Gounod (1805-1852), and four sacred songs for chorus by Hugo Wolf. The Sunday music in St. Thomas' Church, September 8, included choruses and alto solo, with orchestra and organ, from Mendelssohn's "Elijah."

The Caruso guest performance at the Leipzig Opera has been set for October 13 and the opera chosen is "Aida." Jenny Osborn Hannah will have the title role on that occasion. Her first singing of the role will be on September 22. Recently this artist has sung the Elizabeth in "Tannhäuser," the Elsa in two performances of "Lohengrin," and on September 13 she comes again to the Senta in "The Flying Dutchman." Some days ago the management of the Opera sent the "Salome" score to her, but she declined the role.

Coming once more to the idea of some of the modern German music needing a tune to it, there is occasion to record an opinion of George Hamlin concerning the songs of Hugo Wolf. In critique of Ludwig Wüllner's Hugo Wolf program sung in Leipzig last March, it was observed that Wolf must have been one of the first of those musi-



GRIEG IN HIS GARDEN.



CHARACTERISTIC POSE OF GRIEG.



New York, September 24, 1907.

The advance sounds of the approaching season are faintly heard. First in the field to announce a students' "At Home" is Elizabeth K. Patterson, known as an active and wide awake teacher and singer. On September 26 May Barney, her pupil, will sing for invited guests at the studio. Miss Patterson has added three of the unique songs of Eleanor Everest Freer to her song recital repertory, as well as songs by MacDowell. In October she gives a public recital of importance, with remarks on the songs she will sing.

Platon Brounoff, president of the Liberal Arts Society, was in charge of the opening meeting of the sixth season September 20, reading his new story, "The General Strike in 1957." He has opened a musical bureau at 1416 Broadway, securing engagements for concert, opera and vaudeville.

Bernhard Steinberg, often referred to in these columns as a young singer of great promise, now writes "Rev." before his name, having been engaged as cantor of the Temple Israel, Brooklyn. Born in Russia in 1880, his native teachers were Medwedieff, Davidoff and Chev. de Bassini. He has been connected with Russian grand opera Castle Square Company, soloist at Temple Beth-El, and recently assumed his important position as cantor.

Albert B. Pattou, of the Church Choir Exchange and Bureau of Music, 26 East Twenty-third street, announces G. W. Needham, organist, available as substitute. Mr. Pattou vouches for him as a thoroughly capable musician who may be relied on to give satisfaction, and because of Mr. Pattou's knowledge of music (himself a singer) his word counts for much.

Ralf Leech Sterner, of the conservatory on West Ninety-seventh street, was busy during the summer giving weekly students' musicales. He plans for fortnightly affairs from now on, and the good work done, especially in the vocal department, may then be heard.

A. Y. Cornell is again at Carnegie Hall, having engaged larger studio rooms. His summer school at Guilford, Conn., was eminently successful, and after a good rest he enters upon his duties here with zest. No one can hear him talk on the vocal question without belief in him, so convincing and earnest is he. His lecture-song recital, "The Art Song, from Schubert to the Present Day," should be heard often.

Helen J. Waldo, one of the artist pupils of William Nelson Burritt, won fine recognition of her abilities at Chautauqua, N. Y., this summer, where she gave her Shakespeare song recital and sang in concert. Ada Saecker, another artist pupil, has gone to Germany for further study on operatic lines.

S. Reid Spencer, organist and director of the choir of the Park Reformed Church, Jersey City, was some time ago the subject of a half column eulogy in the Jersey City Journal, a sketch of his work and list of his compositions being printed.

Francis Motley was engaged for six weeks in the West End Theater at their opera performances in the early summer, and it is hoped he will be heard there again, for as singer and actor he made a hit. He was later heard in Atlantic City, during July and August; then at two concerts at Asbury Park. He is solo bass at St. Patrick's Roman Catholic Cathedral.

Carl Venth, of Brooklyn, who a year ago was called to St. Paul as concertmaster of the newly formed symphony orchestra there, under Conductor Emanuel, has returned to Brooklyn, reopening his studio at 51 Seventh avenue. He was much missed in musical circles last winter, both as composer and executant.

"Martha" is planned for December 2 and 9, at Association Hall, Brooklyn, under the auspices of the Allied Arts

Association, Eugene V. Brewster president, who will manage the production. Alma Webster Powell and Katherine Noack Fiqué will sing the roles of Martha and Nancy, while Carl Fiqué will conduct. The performances of "The Magic Flute" last season by this association were most creditable.

Madame Ziegler has reopened her studios. She will have normal classes and opera classes, giving regular monthly musicales this season.

Marie M. Miller, soprano, who has had much experience in church work in Buffalo, has located in New York, and any organist looking for a reliable singer can find her at 235 West 108th street.

Harry L. Reed and Mrs. Reed, tenor and contralto, respectively, send friends blue prints of themselves, with a string of black bass, caught in the Winooski River, Vermont, near the Canadian boundary.



MME. JAN KUBELIK (NEE COUNTESS MARIANNE VON CZAKY SZELL).

The beautiful wife of the violinist, who will accompany him this season on his American tour. She is the daughter of a prime minister of Hungary.

Father Hartmann, whose oratorio, "Petrus," was given with soloists, chorus, orchestra and organ, at Carnegie Hall last spring, is very ill, and his friends are much concerned over the outcome.

Helen Hornaday, a vocalist and pianist of considerable attainments, pupil of Madame Torpadie, is to be married on October 1 to George Thomas Fielding, Jr., at the Bedford Park Presbyterian Church, the Bronx. The bride is the daughter of William T. Hornaday, director of the New York Zoological Park.

Winifred Ruth Walker, a former member of the choir of the Church of the Divine Paternity, Seventy-sixth street and Central Park West, was married on September 17 to Harold B. Mason, at Utica, N. Y. They will live in New York.

Singers are wanted for the selected chorus choir of the Central Baptist Church, 224 West Forty-second street, near Broadway. F. W. Riesberg, organist. A fine opportunity for drill in church music and preparation for a solo position is offered. Apply at close of service, Sundays, 12 or 9 p. m.

Eleanor Everest Freer sends the secretary of the Manuscript Society of New York the manuscript of "Sonnets

from the Portuguese," Book 1, eleven songs, and her new song, "To a Painter," the latter printed by the Wa-Wan Press. This year the Music Lovers' Calendar will contain a sketch of Wilhelm Middelschulte, the Chicago organist and composer, by Mrs. Freer, and the musical supplement will be her "My Garden," "Evening Song," the "Sonnets" mentioned, and "Be True," arranged as vocal quartet, are her latest works.

Max Wertheim's Successful Pupils.

Max Wertheim, grand opera tenor, concert singer and voice specialist, has resumed teaching for the season at his studios, 463 Central Park West, and at the Pouch Gallery, 345 Clinton avenue, Brooklyn. Among Mr. Wertheim's most successful pupils are Lucille Brocker, dramatic soprano; Henry Fienberg, who will sing the leading tenor role in "Il Trovatore" with the Van den Berg Opera Company, and Herbert Pollard, an actor formerly with Charles Frohman's companies, who possesses a lyric tenor of good quality, soon to be heard with a Broadway musical production.

Daniel Visanska's Plans.

Daniel Visanska has returned to New York from the West, where he spent the summer, and has resumed his violin teaching. He has arranged to spend two days of every week in Philadelphia, where he has a number of pupils. Mr. Visanska purposes to devote a good deal of his time next winter to recital work in New York, Philadelphia, Boston and other large cities. He will make a short tour through South Carolina and Georgia in December.

Gustav L. Becker in Three Places.

Gustav L. Becker has resumed his teaching at Steinway Hall, where he gave lessons two days a week during the summer. At the Becker residence, 1 West 104th street, a large number of pupils will begin the regular term after October 1. As head of the department of music in Hasbrouck Institute, Jersey City, Mr. Becker will again devote some of his time to his duties across the Hudson. Mr. and Mrs. Becker passed a pleasant holiday at Sea Cliff, Long Island.

President of Women's Chorus Dead.

Lucy Bielenberg, for some years president of the Women's Chorus of the Brooklyn Sängerbund, died on Saturday, September 21, at her home, 648 Monroe street, Brooklyn. The deceased was the wife of John Bielenberg, and was in her fiftieth year. The interment took place Tuesday, at Fresh Pond, L. I.

Ganz Due Here October 4.

Rudolph Ganz will arrive in New York from Europe on October 4. He writes to THE MUSICAL COURIER that he has added many new piano works to his repertory, including compositions of his own.

Julie Rivé-King at Columbus Festival.

Julie Rivé-King was one of the star attractions at the recent Home Coming Festival in Columbus, Ohio. Madame King played on September 5, and the large audience received the pianist with marked favor.

New Home for Habelmann Operatic School.

Theodore Habelmann has removed his operatic school from 137 West Forty-ninth street to 909 West End avenue, between 104th and 105th streets.

Boston Symphony Soloists.

Some of the soloists at the ten Boston Symphony concerts at Carnegie Hall will be Kreisler, Carreño, Van Rooy, Wendling, etc. Others are to be announced later.

De Pachmann's Season.

The season of De Pachmann begins at Indianapolis on October 2.

The inauguration of the new theater at Vercelli, Italy, is planned for this month, with "Il Trovatore" as the opening performance. The theater is constructed after the antique Politeama Facchinetti, is very spacious, and has a seating capacity for 1,500.

Frederick E. Bristol's Summer Class in Germany.

What was probably the most unique thing of the kind ever planned by an American singing master came to a successful conclusion upon the arrival last week of a Hamburg-American liner with the group of a dozen young American singers, pupils of Frederick E. Bristol, pictured herewith. In 1906, Mr. Bristol bore introductions to the Ducal Court of Saxe-Coburg Gotha from the Baroness von Horst, née Partello, the daughter of the American Consul at Berlin, several pupils accompanying him. This year the matter developed somewhat unexpectedly, so that when he sailed for Coburg on May 29, twelve American pupils went along, namely: Katharine Bushnell, of New York; Susa Carpenter, of Colorado Springs; Helen B. Lowe, of Wellesley, Mass.; Louise McCleery, of New York; Clarissa B. Prescott, of New Orleans; Esther Palmer, of Mt. Vernon, N. Y.; Minnie Lee Roberts, of Paducah, Ky.; Florabel Sherwood, of New York; Llewellyn B. Cain, of Portland, Me.; Leo Lieberman, of New York; Edward G. Powell, of Birmingham, Ala.; Dora M. Breed, his assistant; Miss Bristol, his daughter, and Jennie M. Austin, of the faculty of Miss Ely's school. In addition, there were Miss Renne Busch, Hofopernsänger Adolf Bernhardt, the latter robust tenor of the Ducal Opera in Coburg; Baron and Baroness von Horst (the baroness a fine pianist, graduate of the Leipsic Conservatorium); Adeline Partello, sister of the baroness; Oberkammerherr von Vignau, of Grand Duchess Maria's entourage, and Beatrice, Prinzessin von Saxe-Coburg Gotha, who is a granddaughter of Queen Victoria and of the Czar of Russia.

The American pupils saw much of the intimate court life, singing often for royalty, at the Grand Ducal Church, in the palace, etc., completely captivating the Europeans, and especially making a hit with the music by American composers, so that Grand Duke Cyril, a most capable pianist, and Princess Beatrice both authorized Mr. Bristol to select and send them a quantity of the best music by Americans.

Herr Bernhardt, the heroic tenor, has just finished a ten years' engagement as member of the stock company of Coburg, and is now appearing as guest in various theaters in Germany. On October 15 he will leave for New York for further study with Mr. Bristol. This bald statement but hints at the remarkable confidence in Mr. Bristol felt by this experienced German operatic tenor. The teacher of German to the class was Fräulein Krauss, who twenty years ago was engaged in a private school in this city.

Herr Alfred Lorenz, the hofkapellmeister, coached several of the class in German diction.

Following the completion of the study period, the class made pilgrimages to Nürnberg, Bayreuth, the Wartburg at Eisenach (scene of Wagner's "Tannhäuser"); down the Rhine from Mayence to Cologne, then to London. Here Mr. Bristol left the party, going to visit his son, the artist, who lives at St. Ives, Cornwall.

THE MUSICAL COURIER has several times during the summer printed news of the party, and this supplements such news to date. The Continental Herald, American Illustrated Weekly, with editions in Berlin, Cologne, Nice, Geneva and Munich, makes special mention of the Bristol class in the issue of August 17, as follows:

The Grand Duke and Grand Duchess Cyril of Russia were present at a most enjoyable musicale given at the "Kleine Schlöss" by the Baron and Baroness von Horst, Hofgarten Coburg. The program was arranged by Frederick E. Bristol, of New York. The singers who took part were Florabel Sherwood, Katharine Bushnell, Leo Lieberman, L. B. Cain and Hofopernsänger Bernhardt.



FREDERICK E. BRISTOL'S SUMMER CLASS.

Madame Bloomfield-Zeisler as a Histrione.

(From the New York Evening Sun.)

Mme. Sigmund Zeisler, who to this day is best known as Fannie Bloomfield, the pianist, rises to remark that Madame Carreño's stage reminiscences printed in this column yesterday may have been thought unique, but she says there are others just as dramatic, if not more so. In fact, the North American gives her South American rival queen forty years and a beating when it comes

to her immediate past on the mimic stage as opposed to the pianistic platform. No forgotten Grisi and Mario for her.

It happened that Madame Bloomfield-Zeisler made her first appearance on any dramatic stage three years ago as the Bandit Queen in "Revelry in Graustark," a burlesque in three acts of George Barr McCutcheon's "Beverly of Graustark." Both Mr. and Mrs. Zeisler were cast for the play, the husband appearing as the Bandit King. A writer who was present in critical and not press agent's capacity, Walter Rice, has declared: "There was a scene in the royal flat, presided over by Mrs. Zeisler in a tin crown worn somewhat on one side of her red-wigged head, that lingers in the memory of the 'Little Room' and its invited guests, where the entertainment was given—the sort of thing that one wakes up in the night and chuckles over. There was a dinner afterward by the author, at which stunts were done, poems recited and songs sung that fittingly capped four weeks of arduous rehearsals. They were so complete with humor that Mrs. Zeisler has been eager for histrionic experiences ever since.

"Why not, when she counts Paul Lindau and Sudermann and George Bernard Shaw among her dearest friends? I learned," says an admirer like John Warren, "that for years she has carried on a chatty correspondence with the paradoxical Irishman.

"What a treat it would be if these letters could be made public. She has read everything of Shaw's and very deftly does she champion his seriousness, although she regrets that a great musical critic was spoiled in the making of a philosopher."

It is said that only last winter she had a further experience of the comic boards in playing Daphne in William Schwenck Gilbert's "Pygmalion and Galatea," before the Book and Play Club of Chicago.

To her fellow clubwomen, Madame Zeisler has said that the so called "Little Room," "a Chicago organization of men and women who make a livelihood in the practice of the fine arts, quite without a parallel in other cities," and the Book and Play Club, "the literary and dramatic tendencies of which are sufficiently denoted by its name," by no means mark the limit of her civic activities.

She is a member of the Chicago Woman's Club, Chicago Woman's Aid, North Side Art, Amateur Musical, Peoria Woman's, and Sacramento Saturday clubs, and has been invited to be honorary member of "nearly every feminine organization in America."

Since a serious accident to her eyes a year or two ago, Fannie Bloomfield has been compelled to use glasses with the powerful lenses of the short-sighted. They have not been observed to affect her work as a concert virtuoso.

SCENES FROM THE OPERA "SADKO."

These are snapshots, taken for THE MUSICAL COURIER, of scenes from Rimsky-Korsakoff's opera "Sadko," as given at the Imperial Opera of St. Petersburg.



SETTING OF FIRST ACT.



SETTING OF THIRD ACT.

NEWS OF MUSICIANS FROM NEAR AND FAR.

Pearl Young, of New Haven, has been engaged by Arthur Pryor, the bandmaster, as vocalist for his coming tours. The young singer was engaged at first hearing by the director, who seemed completely captured by the freshness and beauty of voice and the manner of the young lady.

Jeanne Nuola has had her vaudeville sketch exhibited in public before the managers. It was a great "go" and secured the approval of the large audience from first to last of the exciting and melodious play. It is the story of a gypsy queen, a bandit prince and a mountain brigand, with Italian locale, language, music and costuming. It is strung upon the most bewitching Italian folk songs and airs, sung and played by soprano, tenor, baritone and a mandolin quartet, who accompany song, story and dance. Nuola sings, acts and costumes beautifully. The waltz song danced in the little act was written by Arditi on his eighty-third birthday and given to the author-vocalist in manuscript.

Birdice Blye becomes eligible to the department of musical education in addition to other achievements. Not only because that she had been prevailed upon to instruct a limited group of piano students, but because of the high plane of thought upon which she approaches the work. Her aim is to develop all the possibilities of each individual pupil, and to impart the benefits she has herself received from the most renowned masters. To this aim the musician adds an unusually fine educative perception—practical, far-seeing, generous for the pupil, and on the road toward the best result. Concert work will continue as before, as this pianist is a great favorite in all directions. Popularity in the South was added to last season by engagements before the Southern Music Teachers' Association, and at the Montgomery (Ala.) Music Festival. Birdice Blye is a pupil of Neupert, Joseffy, Rudorff, Von Bulow and Rubinstein, and of the latter she was perhaps the one American pupil, and he predicted for her the fortunate career she has had.

Elinor Sanford, of the Sothern-Marlowe company, speaks of the mistake made by vocal teachers in neglecting the direction of the speaking voice as a basis for beauty and efficiency of the singing voice. A singer with a speaking voice like a jackdaw was asked why her teacher did not attend to that. "He was to teach me singin', and not to teach me talkin'," she replied. This is a great mistake even when properly expressed. The same identical principle underlies the training of speaking and of singing voice. There is something wrong with a vocal teaching that leaves a speaking voice like a jackdaw. Miss Marlowe has an exquisite speaking voice, trained in song by the same teacher. So has Maude Adams.

It is greatly to the credit of school music that high school choruses are being invited to unite with such work as that of the Maine Festival. Under the direction of their respective supervisors, Mrs. Tilton and Miss Merrill, the high schools of Bangor and Portland will this year perform in a concert forming part of the regular Maine Festival.

The program of the Maine Festival, a volume of size, is a union of musical, literary, executive and artistic values heretofore unknown in the history even of our most ambitious endeavor. This is wholly a product of the genius of Mrs. W. R. Chapman, upon whom so much of the success of the organization depends. A feature that relieves the program from its ordinary plane is its artistic detail and the collection of epigrams, rare and apt, that are strewn through the book. Photographs of the artists, most of them not before seen, enhance the material. Calvé's alone is an art work worth framing. Pictures of other artists and of Maine citizens, officials, French artists, and a reproduction of the famous autographed picture presented to Mr. Chapman by the composer of "Samson and Dalila" are other features. The volume will be cherished as a souvenir that cannot be duplicated.

The music house of M. H. Andrews, in Bangor, and that of Cressy & Allen, in Portland, are festival headquarters.

The South Bend Choral Club is a fine organization, active, ambitious and full of talent. Frederick Stock with the Thomas Orchestra, Herbert Witherspoon, Rider-Kelsey, Janet Spencer, Edward Johnson, Bruno Steindel, Louis Elbel and Orville Barker recently sang and played in festival there. The high school also took part, to the great credit of Effie Harman, supervisor of music in the schools. Milton Griffith is conductor of the society.

Estelle Rose, the contralto, has returned from the West, bringing with her many press encomiums as to her charm

and ability as a singer. She gave two recitals in La Crosse, Wis., before large audiences, chiefly society people, who showed their admiration. In Peoria, Ill., also, she sang for the Proctor Endowment Fund. Her address for the winter is 618 West 135th street, New York City.

The Master School of Music in Brooklyn opens its season with bright promise for the year. The working of this school is well worth looking into by students or relatives of students seeking a musical education. It has many qualities not always to be found in such cases. It has, for one thing, a system by which each master teacher is a specialist in his or her line. For another, it has a conscience. David Bispham is among the musicians who are deeply interested in the success of these qualities. He showed his confidence in them last season by giving a benefit concert in behalf of the school. This year he will follow this up by giving a "talk" there early in the season, probably in November.

Catherine Sherwood Montani, Singer and Teacher.

Catherine Sherwood Montani, who recently returned from a European tour, is now permanently located in Philadelphia, where she will teach in addition to filling her concert engagements. Before going abroad, Madame Montani achieved a reputation in concert and oratorio, and



CATHERINE SHERWOOD MONTANI.

as a prima donna with the Savage English Opera Company. She has appeared with success in leading roles, including Micaela in "Carmen," Elsa in "Lohengrin," Venus in "Tannhäuser," and Lola in "Cavalleria Rusticana."

While abroad Madame Montani studied with Clara Bretschneider, of Rome, an exponent of the Garcia method, and she continued her studies under Antonio Cotogni, teacher of the De Reszkés, and now professor in the Royal Academy of Saint Cecilia. Madame Montani received inducements from Cotogni to remain in Italy and enter the grand opera field, but she preferred to come back to America, as she wished to devote herself to concert work and teaching, exclusively.

Madame Montani is the daughter of the Hon. T. A. Sherwood, for many years Judge of the Supreme Court of Missouri.

This singer's book of press notices includes some complimentary reviews of a recent recital in St. Louis and many tributes to her operatic appearances.

Roosa to Resume Teaching on September 30.

John King Roosa, the violinist, has returned to New York and will resume teaching at his studio in Carnegie Hall on Monday, September 30. Mr. Roosa spent the summer navigating the inland waters of New York State in his motor boat Myno.

F. Wight Neumann Home.

F. Wight Neumann, the Chicago musical manager, who has been in Europe, left New York for Chicago last Saturday.

UNIVERSITY ORCHESTRA'S FIRST CONCERT.

Berkeley, Cal., September 16, 1907.

The musical season here opened auspiciously with the first concert of the University Orchestra in the Greek Theater the afternoon of August 29. The program was this:

Overture, Alceste Gluck
Second Symphony Haydn
Serenade, for strings Tchaikowsky
Hungarian Dances Brahms

This concert proved a brilliant beginning of the season of 1907-'08. Regarding the excellence of this program and the brilliancy of Conductor Wolle, only words of praise were heard.

Ashton Stevens, the special representative of the San Francisco Examiner, reviewed the event at great length and bestowed upon orchestra and leader the warmest tributes. Following are excerpts from his fine critique:

Dr. Wolle had made the program so joyous that it could be absorbed without pain by the most casual citizen or by the most innocent music critic. It was really a day for converts. I don't believe there was a single Grove's Dictionary on the premises. The symphony was the one popularly known as Haydn's second, and Oscar Weil's "Commentary on the Symphony" included barely a paragraph of analysis, the rest of his always delightful and authoritative essay in the program being devoted to Haydn's place and development as a symphonist. It is good to hear these old melodic, self-colored symphonies. It was good to hear Dr. Wolle play one yesterday with such sympathetic reserve, with all the quietness of real joy. Tchaikowsky's Serenade (for strings) was new to most of us. It is in the nature of a four-movement suite. Now, Tchaikowsky is a fellow that revels in color. He is past master of the brass choirs and the percussion hardware. In one of his symphonies Tchaikowsky has painted very death itself. So it was the more curious to hear him on the strings. The opening phrase was pure jugglery. Without an ounce of metal he gave you the reverberation of it, the depth, the sobriety. And in the very next movement he was playing you a waltz, as light as musical comedy, as light as a popular song. I suggest it to my friend George M. Cohan for his very next score—for it could be written the other way, you know, and made eligible to anybody's whistle. And the next movement (Elegy), is in the main a perfect romantic song that would not harm the reputation of Boudoir Tosti. But the treatment of these straightaway melodies, the passing of them along from violin to viola to cello, the net of ever-changing harmonies in which they are so adroitly enmeshed—that is where Tchaikowsky comes in, a lord of music as Wilde was a lord of language. Brahms' Hungarian dances were played with such liveliness that one woman stood and shouted "bravo!" greatly to the amusement and amazement of the handmen.

Examinations at National Conservatory.

The twenty-third annual entrance examinations of the National Conservatory of Music of America, 47 West Twenty-fifth street, New York City, will be held as follows: Piano and organ, Monday, September 30, from 3 to 5 p. m.; violin, viola, cello, contrabass, harp and other orchestral instruments, Monday, September 30, from 10 to 12 m.; singing, Wednesday, October 2, from 3 to 5 p. m. The examination in all branches for all applicants for evening instruction will be held Thursday evening, October 3, from 8 to 10 p. m. Children's day, Saturday, October 5, from 10 to 12 m. The artistic faculty includes Wassily Safonoff, Adele Margulies, Leopold Lichtenberg, Leo Schulz, Eugene Dufrique, S. Camillo Engel, Hugo Riesenfeld, Henry T. Finck, and others. For further information address the secretary.

A Musical Wedding in Holyoke, Mass.

Frank Ullrick, basso, for five years a pupil of Arthur de Guichard, was married in Holyoke, Mass., Wednesday, September 18, to Elsie Lederer, of that city. Dr. de Guichard played the Mendelssohn "Wedding March" and other nuptial music, and four De Guichard singers added greatly to the musical part of the service. The quartet sang "Faithful and True," from "Lohengrin," and Söderman's "Wedding March." The soloists, Stefano Pettine, tenor, and Edgar Allen Schofield, basso cantante, were especially engaged, and their numbers secured for both artists several return engagements, including a joint recital in Holyoke in the near future. Mr. Schofield sang some Schubert songs and Pettine some operatic selections, all appropriate to the festive occasion. Mr. Ullrick, the bridegroom, resides near Providence, R. I.

WANTED

POSITION WANTED—Absolutely competent, routinized and experienced chorus, choir or orchestral conductor and teacher, also composer, Royal Conservatory graduate, is at liberty; would not object to smaller city; would also accept position with opera company. Address all communications, with details given, "COMPETENT," care MUSICAL COURIER.

TO RENT—Hall (48x52) to rent to musical or scientific societies, Tuesday, Wednesday and Saturday evenings. Apply to C. H. Kiessig, Chemists' Club, 108 West Fifty-fifth street, New York City.

TO SUBLET—Exceptionally large, attractive Carnegie studio to sublet part time (about 30 feet square by 19 feet high), artistically furnished; Steinway grand; north light; perfectly ventilated; telephone. Also two smaller studios. Give references and requirements when first writing. BEL CANTO, care of THE MUSICAL COURIER.

CORRESPONDENCE

Musical Outlook in Syracuse.

210 NOXON STREET,

SYRACUSE, N. Y., September 19, 1907.

With an outlook which promises many good things for the musical activity of the year, the season of 1907-08 is at hand. Several new faces will be seen among the music forces of the city and several will be missed. In Louis Baker Phillips, for a number of years a popular and efficient teacher in the College of Fine Arts at the University, who recently left the city to teach privately in Scranton, Syracuse loses a valued performer and an esteemed friend. Hans Seitz, also of the University faculty, has left to resume his studies abroad. Among the new additions to the music life of the city are Prof. Harold Lancaster Butler, Ernest Mahr and Stanley Olmsted. Professor Butler comes back to Syracuse after a year and a half spent in study abroad. In Paris he studied with Charles W. Clark, the well-known baritone and teacher, and with Dubulle and Mme. Dosset. While in Milan he spent several months with Belasco. Professor Butler held the position of solo baritone in the American Church in Paris and also was heard in recital at Mr. Clark's studios. The friends and students of this popular singer and teacher are glad to welcome him back to his home and labors. In Mr. Mahr, Syracuse University has a 'cellist of note. A member of the Berlin Philharmonic and Bayreuth Orchestras and for four years solo 'cellist in the Stadt Orchestra at Zurich, he comes to this country with wide experience and high regard. Mr. Olmsted is a Leschetizky pupil and has achieved notice as an excellent pianist and clever writer.

According to their usual custom Mr. and Mrs. J. Christopher Marks spent the month of August in this city with their family. While in Syracuse last year Mr. Marks composed his "Victory Divine" and this year he had the pleasure of hearing the work well given at several of the large summer educational centers. Another work for chorus and soloists was started during Mr. Marks' last stay here.

As the president of the International Art Society, Mrs. Marks was able to do some missionary work for her organization in and about Syracuse and the result of her labors has been that already a number of local musicians are heart and soul in favor of the movement and are doing much to advance the cause of this society. As an organization which has as its object the raising of the professional and amateur musician and reader to a position on a par with practitioners in the other professions, the International Art Society deserves the hearty support of all, whether actively engaged in the art or not. Any opportunity to create a higher regard for their efforts and for the ennobling of the whole aspect of music should be welcome to musicians. The International Art Society furnishes this opportunity. The Syracuse representative of THE MUSICAL COURIER will gladly furnish any information desired regarding this movement.

In letters from Paris, Mrs. Hamilton S. White sends the news to friends of the Syracuse Symphony Orchestra that Mme. Homer has been engaged as one of the soloists for the Symphony series and that Bonci will be engaged if the subscriptions warrant. In regard to this last "if," the present is not too early to remind local music lovers that active support is all that is needed to make our Symphony concerts highly successful. Last year the support was good, but this year, with higher priced soloists and an enlarged orchestra, much more money will be needed.

Helen Vance Kellogg, a Boston soprano, spent several months of her summer vacation in this city. Miss Kellogg will return later in the year and give a song recital at Assembly Hall.

FREDERICK V. BRUNS

Denver.

DENVER, Col., September 18, 1907.

The musical season of 1907-08 promises to be such as Denver never before experienced. Arrangements have been made by local managements to present many of the big artists. Robert Slack in his series will present Calvé, Bessie Abbott and Carreño.

The members of the Apollo Club have at last aroused themselves and are offering a course of four concerts at which not only their own good work will be heard, but four visiting artists also—Charles W. Clark, Edward Johnson, David Bispham and the contralto, Janet Spencer. The Apollos elected as their business manager one of their own number, J. H. K. Martine.

The Tuesday Musical Club will give four concerts, at which they will have the assistance of Mrs. Rider-Kelsey, Gogorza, Kreisler and Madame Homer.

Great regret is felt that the three courses just mentioned will have to be given in Trinity Methodist Church, as the Central Presbyterian Church cannot be procured for concerts. This decision is something new and unique in the councils of this church, as up to this season it has always been open to high-class entertainments. Even the Christian Endeavor Course must go elsewhere and will give its evenings in the First Baptist Church. Among its offerings are Maud Powell, the Kellogg-Haines Singing Party and the Transcontinental Trio.

The Symphony Orchestra will give six concerts under their conductor, Raffaele Cavallo, and so far have announced the engagement of the following assisting soloists: Josef Hofmann, Gerardy, Maconda and Florence Gumaer. These concerts will be given in the Broadway Theater on the first Friday of each month and all signs point to this season as the most successful in every way since Signor Cavallo took up the baton.

Madame Mayo-Rhodes has been re-engaged for the fourth season as solo soprano at Central Christian Church and has received from the music committee a letter of appreciation such as few choir singers ever enjoy. This she has placed with similar letters from the

largest Baptist church in St. Louis, the leading Episcopalian church in Kansas City and the famous synagogue in Galveston.

Mrs. S. P. Cravens, the vocal and instrumental teacher, of Phoenix, Ariz., spent three weeks in Denver lately, resting and doing some special work.

Will T. Taber, the organist, is now at the First Avenue Presbyterian Church, which is famous for the attention paid to the musical part of its service. J. Ernest Tompkins, the tenor during the last three years, is retained this year as precentor.

Greta Rost, solo contralto of the Central Christian Church, is touring Colorado with Joe Newman's Concert Company and will not take up choir duties until October 1. Miss Rost is a very promising singer and pianist, with a number of friends limited only by the number of her acquaintances.

David McKinley Williams is again in charge of the organ and choir of the beautiful "Chapel of Our Merciful Saviour" at The Oakes Home. Mr. Williams is making rapid strides in his profession and is kept very busy.

Orville G. Wasley, the pianist, has just returned from an extended trip, first through the East, not omitting the Jamestown Exposition, and then up among the Wisconsin lakes, breaking the fishing records.

Wilberforce J. Whiteman is back at his duties as supervisor of music in our public schools and as leader of the choir of Trinity Methodist Church. During his vacation he had erected a fine summer cottage at Indian Creek Park, in Bear Creek Cañon, up above the fashionable resort of Morrison, which John Brisben Walker is exploiting.

WILLIAM DAVID RUSSELL.

The Musical News of Savannah, Ga.

SAVANNAH, Ga., September 20, 1907.

Indications are for much activity in musical circles here this season.

Many teachers who have been away for a rest are returning, invigorated and ready for work.

Mrs. W. A. Bishop, organist at First Presbyterian Church, has just returned from Cincinnati. In her absence May Palmer filled her place very acceptably.

Mrs. John E. All, soprano of the Lutheran Church of the Ascension, returned a short time ago. Alberta de Four acted as substitute in her absence in a most satisfactory manner.

Professor Wiegand returned last week from Lake Tuxaway. Alberta Heitmann filled his place as organist in the Independent Presbyterian Church during his absence and did acceptable work.

Emma Coburn, organist at the First Baptist Church, will return next week. John Rebarer has been acting as her supply.

There will be one or two changes in local studio addresses. The Clavier Piano School, at 25 Perry street, West, will move to 421 Bull street, where it will have the spacious quarters needed for its large class. Nellie Harty and John Rebarer, the principals, have made a great success of this school, and are turning out excellent work. The school will open October 1.

Mrs. W. Harry Teasdale will move her vocal studio from 18 Ogilthorpe avenue, East, to 22 Liberty, East, opposite the Hotel de Soto.

Miss Ashley's piano studio will remain at 210 Bolton street, East; Mrs. J. J. Gaudry, vocal studio, at 516 Bolton, East; Emma Coburn, piano and coaching, at 102 Taylor street, East; Frank E. Rebarer, vocal studio, at 324 Harris, East; John Wiegand, piano, at 24 Harris street, West; Laura Mehrtens, piano, at 101 Charlton, West.

Mme. Mehrtens is booked for a number of concert engagements with Mrs. Sheridan, the well-known contralto singer of Atlanta.

Gail Harwood, who has been studying organ with Mr. Richardson, of Atlanta, during the summer, will return about the middle of October.

Annie Haines, who has been at the Peabody Institute for several years, first as a student, then as one of the faculty, will return to Savannah shortly and join the forces in piano and organ work. She will be a welcome addition to the field.

Frank E. Rebarer will resume teaching September 23 and will open with a large class as usual. He anticipates giving several studio recitals during the season by advanced pupils.

The friends of Mrs. W. Harry Teasdale are much interested in the forthcoming publication of her "Self Help for Vocal and Piano Students in Tone Relation and Intonation." Several prominent musical educators of the North and West have seen the manuscript and were impressed with its value, one of them remarking, "You are making it too easy."

The Savannah Music Club will hold its first fall meeting on October 13. In the absence of Mrs. Bailey, the chairman of the Program Committee, Mrs. J. E. D. Bacon will take her place.

The theater management promises Schumann-Heink during the season.

The music club has engaged Julian Walker for one of its artists' concerts.

Madame Blauvelt will be heard here shortly in light opera.

There will be some choir changes which will be reported later on.

PROGRESS.

Indianapolis.

INDIANAPOLIS, September 21, 1907.

Ona B. Talbot, who for the past seven years has managed concerts in Indianapolis, will extend her field into other States this year. She has secured first class artists for a series of concerts here, including Schumann-Heink for October 22, Kubelik for November 22, and the Boston Symphony Orchestra, with Carl Muck, conductor, for January 29. These concerts will take place in the Caleb Mills Hall.

Salt Lake City.

SALT LAKE CITY, September 19, 1907.

Salt Lake's season of music has commenced in real earnest. The first event worthy of note was the appearance of the Salt Lake Opera Company, which held the boards at the theater for four nights and two matinees during last week, giving De Koven's ever popular "Robin Hood." The chorus really deserves first mention. It was the strongest aggregation, for its size, over which J. J. McClellan ever raised his baton. The cast includes: Hazel Taylor as Maid Marian, Edna Evans as Annabel, Sigred Pedersen as Alan A'Dale, Mabel Cooper as Dame Durden, George D. Pyper as Robin Hood, John D. Spencer as the Sheriff, Hugh W. Dougall as Little John, Fred Graham as Sir Guy, Horace S. Ensign as Friar Tuck, and Alfred L. Farrell as Will Scarlett. J. J. McClellan was the conductor, J. D. Spencer the stage manager, Mrs. Herbert Stanton (formerly of the Bostonians), assistant stage manager, and George D. Pyper business manager. The company will visit Provo, Ogden and Logan this week, playing a return engagement in this city next week.

The Ogden Tabernacle Choir, directed by Joseph Ballantyne, has just returned from California, where it went to sing the "Irrigation Ode," composed by J. J. McClellan, at the National Irrigation Congress, held at Sacramento. The choir was praised for its excellent work by the press and prominent persons as well, among them Vice-President Fairbanks. J. J. McClellan, the composer of the ode, was the accompanist, and proved a good support to the choir and soloists. Willard Weibe was the violin soloist, and the singers were: Fred C. Graham, tenor; Hallie Foster, contralto, and Myrtle Ballinger, soprano. Concerts were also held in San Francisco. The work of both soloists and choir was well received.

Among the artists booked to appear in this city this season are Madame Galski and Madame Maconda, both during next month.

The First Congregational Church organ, which is being reinstalled, is now about completed, and will be ready for services on October 1. It is claimed that the instrument, when finished, will be equal to any in this locality.

The Salt Lake Symphony Orchestra held its first rehearsal of the season at the theater last Sunday. Director Shepherd feels highly jubilant over the prospects for this season.

The directors of the various church choirs are planning to give some excellent music this year. Moses Brunes, of St. Paul's, has received several cantatas, which he has ordered for the Christmas music.

The Salt Lake Musical Festival Association has announced its program. The Festival will be held during March, 1908. There will be four performances, two matinees and two nights. The works to be given are Sullivan's "Golden Legend" and the "Wedding Feast" from "Hiawatha," by Coleridge-Taylor; Fred Graham, the manager, reports a heavy list of subscribers who have already sent in requests for season tickets. The Festival chorus will meet the second week in October to commence rehearsing for the coming festival. Evan Stevens, director of the Tabernacle Choir, has been engaged as musical director.

The Graham Music Bureau has announced its attractions for this season, several of our leading local musicians being listed for engagements. This bureau has been organized but a short time and has proven a great convenience to artists as well as those desiring their services.

F. C. G.

Portland, Ore.

PORTLAND, Ore., September 17, 1907.

Musically, Portland has promise of a very attractive and busy season. Already many studios are open and teachers busy. One notes also a large number of new names among the latter.

Miss Steers and Miss Coman are to bring Teresa Carreño, George Hamlin, the Olive Mead String Quartet, Charlotte Maconda and the New York Symphony Orchestra. Miss Steers and Miss Coman have the orchestra booked for three solid weeks in the Northwest. Maconda will be the first artist to appear here. She comes in October.

Mrs. Walter Reed's classes of advanced students are so large that she contemplates being compelled to make her annual recital a two-evening affair.

Spitzner's Philharmonic Orchestra will give selections from "Madam Butterfly" and "La Bohème" at the first concert.

Marie Soule's students are at present enjoying their little pilgrimage to the musical shrine she has established at her suburban home among the roses and sweet peas. Later her studio will be opened in town, after which she will give semi-monthly recitals.

John Claire Monteith, who is again director of the Unitarian Choir, contemplates giving a series of fortnightly vespers musical services. Mrs. Clyde Aitchison will fill the soprano position.

The annual calendar of the Oregon Conservatory of Music is very attractive and interesting. The school, under the direction of Mrs. Hurlburt-Edwards, opened its tenth year last Monday with very large classes.

Arthur Alexander is en route to London to fill a series of concert engagements.

EDITH L. NILES.

Seattle.

SEATTLE, Wash., September 16, 1907.

In addition to the four artists' concerts of the Ladies' Musical Club, which will include the New York Symphony Orchestra, under Damrosch, and the series of artists' concerts by the Schubert Club—the two leading musical societies—the University of Washington has entered the lists with no less than nine concerts, including three appearances of the Chicago Symphony Orchestra under von Fielitz, Maud Powell, Kubelik, Paderewski and others. To these must be added the Choral Symphony Society, organized last year

under the direction of James Hamilton Howe, with eight concerts, and a new symphony orchestra society which is being organized this season by a number of Seattle women. The director of the new organization is Michael Kegrize. Mr. Kegrize received his musical education in Berlin and Leipzig and comes from Philadelphia, where he directed the Germania Orchestra.

Seattle's boom this year will certainly be in the field of music. Two years ago it was the tide flats; last year, real estate in general; this year, music—evolution!

The concert season was opened last Thursday by the two new department directors of the Columbia College of Music. The artists were: Moritz Rosen, violinist, who comes from Warsaw, and Louis Dimond, piano, from New York. Frederic F. Beale played the accompaniments.

Most of the local teachers have returned to their studios and the pupils—well, they are coming.

DAVID SCHEETZ CRAIG.

New Orleans.

NEW ORLEANS, September 20, 1907.

The Philharmonic Society of New Orleans is now in its second year and proudly announces its attractions for the coming season. Gerardy and Charles W. Clark will appear here jointly in early December; Kreisler will be the second attraction in middle January; Sembrich will be the attraction for the third concert, March 16. So successful has been the work of the society that a fourth concert will be given this season, and although no official announcement has been made, it is understood that the New York Symphony Orchestra has been selected.

Schumann-Heink will sing here in November. It is rumored that Paderewski and Kubelik will be heard in January.

Ferdinand Dunkley has returned after a two months' stay in Seattle.

R. Emmet Kennedy has just published one of his songs which have been so much admired in manuscript.

Marguerite Samuel returns from Cobourg on October 2.

Corinne Mayer, a successful teacher, is expected here at the end of this month. Miss Mayer returns from Paris, whither she has gone three years successively to further her studies with Bauer.

Walter Goldstein, who has been abroad for the past two months studying with Bauer, has just returned.

Jane Foedor, former prima donna of our local opera, will give a series of high class musicales during the coming season. While the musicales will be for her pupils, the charming soprano will also be heard.

Paul Bergé, the young violinist who made so favorable an impression last fall, will be an acquisition to chamber concerts which are being arranged.

Matilde Bruguères, pupil of Orgeni, has located here after staying six years in Mexico City.

HARRY B. LOEB.

Birdie Blye's Southern Tributes.

The following press tributes tell more about Birdie Blye's success in the South the past summer:

One of the largest and most appreciative audiences that has ever assembled in a Montgomery theater turned out last night to the opening concert of the first annual musical festival. The house was crowded to the doors, having an audience composed of the most representative and cultured people of the city. All the devotees of the musical art were present, and their enjoyment of the entertainment was evidenced by frequent outbursts of applause. Madame Blye won immense success with the audience last night. She plays with wonderful expression, has remarkable technique, and is an artist that has won popularity wherever she has played.—*Journal, Montgomery, Ala., June 13, 1907.*

Madame Blye's technique was faultless and she played with wonderful expression. She is an accomplished artist and won a distinct hit last night.—*Montgomery Advertiser, June 13, 1907.*

The concert yesterday afternoon was in the nature of a piano recital by Madame Birdie Blye, and it proved to be one of the strongest features of the musical festival. Madame Blye is a finished pianist and ranks with the most noted artists of America. She performs with a faultless technique. Her recital yesterday was noteworthy for its brilliancy. The program consisted of eleven numbers augmented by several encores.—*Montgomery Advertiser, June 13, 1907.*

Mees to Succeed Wallace Goodrich.

At the moment of going to press THE MUSICAL COURIER receives the report that after the close of the Worcester (Mass.) Festival next week the choral director, Wallace Goodrich, will retire, and be succeeded by Arthur Mees, of New York. Dr. Mees is favorably known to the American musical world through his having been assistant conductor in this city to Theodore Thomas, assistant conductor of the Chicago Orchestra, choral director of the Cincinnati Festival, and leader of the Mendelssohn Glee Club, New York, and the Albany Choral Society. At Worcester Dr. Mees will be very much the right man in the right place.

The Teatro Comunale, of Cagli, Italy, will reopen shortly under the direction of Maestro Mezio Agostini. "Otello" is to inaugurate the new season, which begins under promising auspices, as the municipality has placed the sum of 10,000 lire (\$2,000) at the disposal of Impresario Felici.

The construction of a new concert hall at the Vatican has just been finished. Its area is 350 square metres, while the stage is 150 square metres. Classic and sacred concerts under the direction of Maestro Don Perosi will be given every autumn in this magnificent concert room, and the Pope has promised to honor the concerts with his presence.

GASPARO DA SALO, Inventor of the Violin.

BY ARTHUR M. ABELL.

It has always been a much mooted question whether the inventor of the violin was Gasparo da Salo or that other Gaspar, called Duiffopruggcar. That da Salo made violins there is not the shade of a doubt, for several unquestionably genuine instruments of his are still in existence, but of Duiffopruggcar's violins, if he really made any, not a single one has come down to our times. There are plenty of violins bearing his name on the labels, having a very antiquated appearance, but they are all spurious. Still, there is no lack of documentary evidence that such a luthier lived and wrought at Lyons, from 1553 to 1570, where he attained considerable celebrity as a maker of lutes, violas, violas de gamba, etc. Certain writers, notably Rochefort and Niederheimann, claim that it was he who invented the violin, and Rochefort, in an article written in 1812, gives a minute description of the instruments, which were richly inlaid and ornamented on the backs with paintings of madonnas, saints and coats-of-arms, and bearing Latin inscriptions on the sides.



BUST OF GASPARO DA SALO.

The first violin maker whose instruments have an authentic existence.

He also gives a romantic account of Duiffopruggcar's life, saying that he was born in the Tyrol in 1469, that he established himself as a luthier in Bologna, and that in the year 1515 he was summoned to Paris by King Francis I and appointed "Royal Instrument Maker" to his court; that he was a friend of Leonardo da Vinci, in whose company he journeyed to Paris, and who painted the backs of some of his violins.

Soon after Rochefort's story became known a remarkable discovery was made! Six of the Duiffopruggcar violins described by him were brought out from their long forgotten hiding places, and they were real violins, not violas, with all the characteristic marks of Duiffopruggcar's workmanship, as we know it from his other instruments, and bearing the inscriptions and paintings mentioned by Rochefort. One of the paintings was identified by connoisseurs as the work of Leonardo da Vinci, and the discovery was looked upon as one of the greatest importance. Niederheimann, in his brochure, "Cremona," which appeared many years later, declared them to be genuine Duiffopruggcar's violins. Indeed, they were very aged in appearance, were dated 1515 to 1518, and they tallied minutely with Rochefort's description—all too minutely in fact, and it was this circumstance that finally led to a discovery of the fraud—for fraud it proved to be—perpetrated by French violin makers. The instruments were probably made by that skillful imitator Vuillaume, after the appearance of the Rochefort description, i. e., after 1812. Anyhow, it is now known that they are not authentic. To Henri Coutagne is due the credit of bringing these facts to light; he also, in 1893, discovered authentic documents on Duiffopruggcar in old Lyons archives, which prove that Duiffopruggcar was a German, born in Bavaria

in 1514. His real name was Tieffenbrucker. He never was in Italy and never had anything to do with Francis I or Leonardo da Vinci.

In the Bibliotheque Nationale, at Paris, there is a portrait of Duiffopruggcar, made by Pierre Woliriot in 1562, which shows a middle aged man, with a long flowing beard, sitting, as it appears, literally up to his waist in string instruments. Among these are two violins, and this is the most conclusive evidence we have that Duiffopruggcar made violins. At this time (1562), however, Gasparo da Salo was also making violins, so there is no proof that Duiffopruggcar anticipated him.

At any rate, then, Da Salo, to all practical intents and purposes, was the inventor of the violin, for he was the first maker whose instruments have an authentic existence today, and upon the foundation he laid was erected the great structure that was finished with the work of the Cremonese masters 150 years later. The two Gasparos might have attained the same end, each working independently. No doubt many a luthier of the sixteenth century experimented extensively, for the need of a new and smaller stringed instrument, that could carry the soprano part in instrumental ensemble music, must have been keenly felt. They had strings to represent the alto, tenor and bass voices, but the soprano, the most important of all, was lacking, and the part was generally played by the cornet, which was quite foreign in tone character to the members of the viol family. So, with the advent of the violin a new era in music was made possible.

The world was slow, however, in coming into the knowledge of what this invention of Da Salo's really portended. It was more than 100 years after the first violin was fashioned that, in Corelli, a violin player arose worthy of the instrument, and Da Salo had been in his grave nearly two centuries before the full possibilities of the violin, as a solo instrument, were realized, with the advent of Paganini. Neither of these artists played a Da Salo violin. Ole Bull was the only celebrated virtuoso who played one of his violins; he preferred it to all others. This instrument is now in Bergen, Norway, Ole Bull's birthplace. Its fingerboard is inlaid with mother-of-pearl and in place of the scroll there is an exquisitely fashioned angel's head, said to be the work of Benvenuto Cellini.

Gasparo da Salo's real name was Bertolotti; he took his nom de guerre from the town of Salo, where he was born in 1524. His father, according to some, was an instrument maker; according to others, a painter. Curiously enough, the little street in which his house stood was called Contrada Violinorum. It was between the two streets that today are named Via Gasparo da Salo and Via Garibaldi. Gasparo early moved to Brescia, the cradle of the Italian school of violin making. Here he came in touch with such luthiers as Zanetto, Virchi and Montechiari, from whom he learned much. His work covered a period of half a century—from 1560 to 1609. Unfortunately, it is impossible to determine the exact age of any of his violins, as he never dated his labels. He made mostly bass viols and violas, as the demand for violins was at that time very slight. Francesco Pasini, a resident of Salo, has a collection of his violins, violas and basses. There are probably less than a dozen violins of his make in existence.

Da Salo died on April 14, 1609, at Brescia, where he lies buried in the old church San Giuseppe, beside the distinguished organ builder and composer Constanzo Antignati. In spite of his great invention he was soon forgotten by posterity. The greatly superior violins of his illustrious successors, Amati, Stradivarius and Guarnerius, so put Da Salo's work in the shade that there was no demand for his instruments, and not till Ole Bull gave preference to the Da Salo already mentioned—a violin, by the way, that was made for Cardinal Aldobrandini, who later became Pope Clement VIII—did they again come into vogue. Da Salo was the teacher of Paolo Maggini, whose violins are still in use by great artists. Henri Marteau possesses a magnificent specimen, which he plays almost exclusively, and Edmund Singer, of Stuttgart, also has a very fine one.

Monteverde was the first composer of whom we have record to write music for the violin. The score of his opera, "Orfeo," performed at Mantua in 1607, calls among other string instruments for two "violin piccoli," this being the first time the word "violin" was ever printed, so far as we know.

In his native town, a marble bust of Gasparo da Salo, by the young Italian sculptor Zanelli, has recently been unveiled. It stands in the stairway of the City Hall, and is a beautiful piece of work. A reproduction is herewith given. The world of music owes an incalculable debt of gratitude to this man, who fashioned the first violin three and a half centuries ago.

THE MINNEAPOLIS SYMPHONY ORCHESTRA.

MINNEAPOLIS, September 21, 1907.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will open its fifth season of concerts Friday evening, November 1, in the Minneapolis Auditorium. The season just opening is marked by two important features. The first, which is on the business side of the administration of the orchestra's affairs, is the incorporation of the orchestra association, the membership of the corporation comprising the men and women who are subscribers to its guaranty fund. The second, which is of equal importance from an artistic viewpoint, is the issuance of a prospectus announcing the most ambitious musical plans and the strongest list of assisting artists in the history of the organization. Since its inception the policy of the orchestra has been one of certain, logical progress, and the outlook for the coming year assures the continuance of this policy.

The liberality of Minneapolis citizens in subscribing an annual guaranty fund of \$30,000 has enabled Mr. Oberhoffer to secure excellent material for the personnel of the

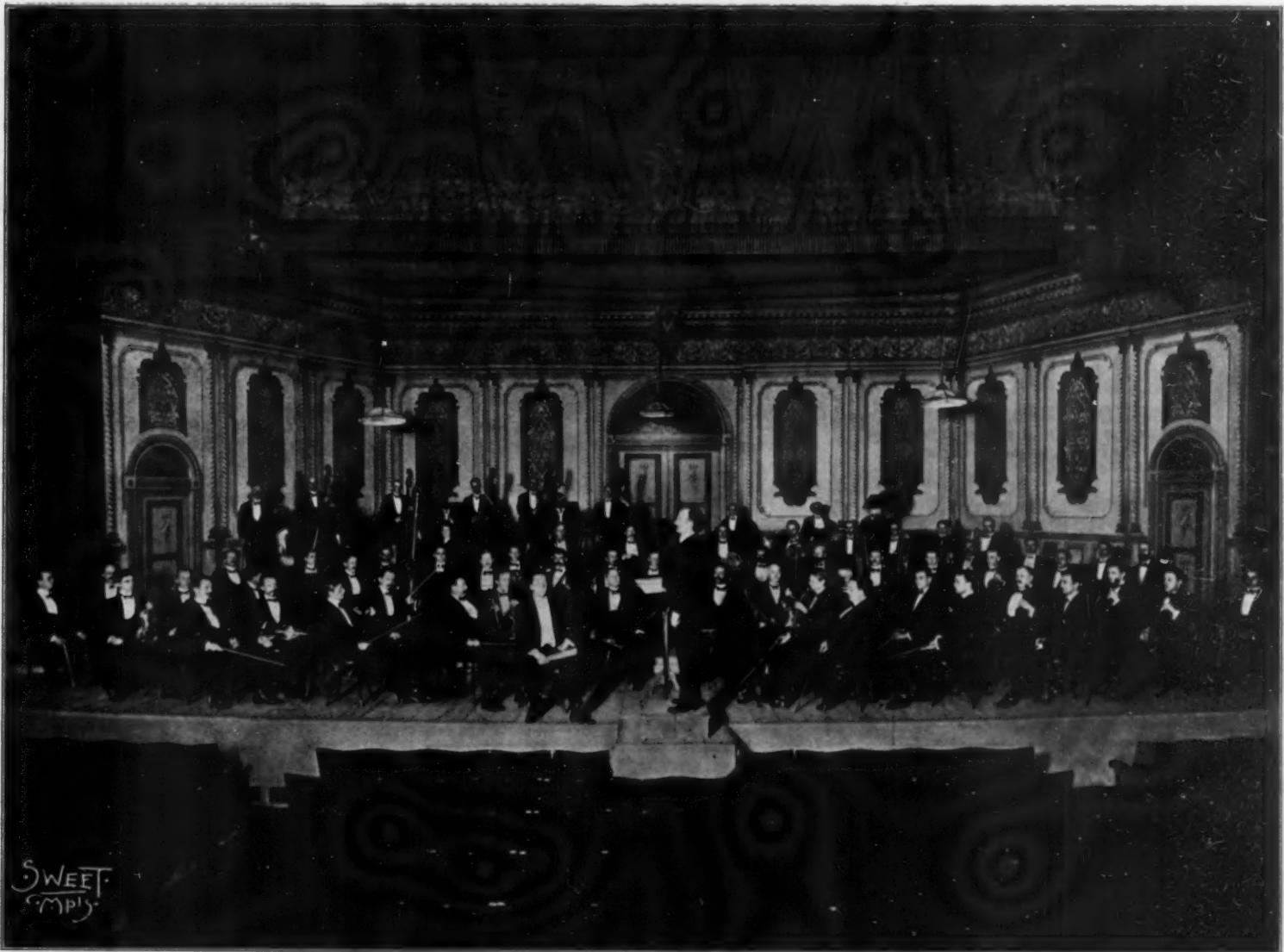
given. The final concert of the season will be devoted to Beethoven, the Philharmonic Club singing the choral parts of the Ninth Symphony, which will be the chief number of the program.

A Wagner concert is given every season by the orchestra, the picture herewith shown having been taken at the close of the Wagner concert last season, when Alois Burgstaller, the great Wagnerian tenor, was the assisting artist.

Among the artists who will appear at the symphony concerts as soloists are Paderewski, Teresa Carreño, Eleanore de Cisneros, Maud Powell, Jean Gerady, Charlotte Maconda and Albert Gregorowich Janpolski. The soloists for "The Flying Dutchman" are Corinne Rider-Kelsey, Janet Spencer, Edward Johnson, Charles W. Clark and Herbert Witherspoon; for "The Damnation of Faust," Sibelius Sammis, Nicholas Douty and William Harper; for the Ninth Symphony, Evta Kileski; Christine Miller, Reed Miller and Julian Walker.

Scotch Symphony	Mendelssohn
*Symphonic Poem, Lancelot and Elaine.....	MacDowell
*Overture, Phedre	Massenet
Overture, Magic Flute	Mozart
*Symphony in G minor	Mozart
*Overture, May Night	Rimsky-Korsakoff
*Symphonic Suite, Scheherazade	Rimsky-Korsakoff
*Caprice Espagnol	Rimsky-Korsakoff
*Suite from Pelléas and Melisande.....	Sibelius
*Symphonic Poem, Swan of Tuonela.....	Sibelius
*Overture, Bartered Bride.....	Smetana
*Serenade for Wind Instruments.....	Richard Strauss
*Tone Poem, Don Juan.....	Richard Strauss
*Tone Poem, Death and Transfiguration.....	Richard Strauss
*Symphony No. 4.....	Tschaikowsky
*Symphony (Pathétique), No. 6.....	Tschaikowsky
*Concerto for Piano in B flat minor.....	Tschaikowsky
*Suite, Casse Noisette (The Nutcracker).....	Tschaikowsky
*Symphonic Poem, Es waren zwei Koenigskinder.....	Vollbach
*Opera, The Flying Dutchman (complete).....	Wagner
Excerpts:	
*Siegfried's Rhine Journey.....	Wagner
*Waldweben	Wagner
*Siegfried's Death and Funeral March.....	Wagner
Siegfried Idyl	Wagner
Good Friday Spell from Parsifal.....	Wagner
Vorspiel and Transfiguration from Tristan.....	Wagner
*Bacchanale from Tannhäuser.....	Wagner

Though no announcement has yet been made of the



MINNEAPOLIS SYMPHONY ORCHESTRA.

orchestra, and to strengthen it from year to year. The organization now numbers sixty-five musicians, and there is hardly a famous orchestra in Europe or America that has not contributed one or more members.

The conductor, Emil Oberhoffer, is a pioneer of orchestral music in the Northwest. The building up of the orchestra has been due no less to his magnetic enthusiasm and tireless industry than has its musical excellence to his cultured musicianship and power of impressing his individuality upon the players who sit under his baton. He has the rare ability to inspire musicians and music lovers alike.

There will be a series of fortnightly Friday evening concerts throughout the season. At the majority of these, symphony programs will be given, though the orchestra will be occasionally assisted by the Philharmonic Club, a mixed chorus of over 300 selected voices, in the presentation of some great choral work. This season Wagner's "The Flying Dutchman" will be given complete in concert form, and Berlioz's "Damnation of Faust" will also be

That the programs for the Minneapolis concerts this winter are wide in scope and contain many musical novelties in addition to an imposing list of standard works is shown by the following list of compositions to be performed or under consideration for production:

*Overture, Egmont	Beethoven
*Symphony (Eroica), No. 3.....	Beethoven
*Symphony (Choral), No. 9.....	Beethoven
*Dramatic Legend, The Damnation of Faust.....	Berlioz
*Overture, Carnaval Romain.....	Berlioz
*Love Scene from Romeo and Juliet.....	Berlioz
*Suite Arlesienne, No. 1.....	Bizet
*Symphony No. 4, in E.....	Brahms
Rhapsody, Espana	Chabrier
*Overture, Euterpe	Chadwick
*Tone Poem, The Mystic Trumpeter.....	Converse
Scherzo Capriccioso	Dvorak
*Overture, In der Natur.....	Dvorak
*Sigurd Jorsalfar (three numbers).....	Grieg
*Concerto for 'Cello.....	Lalo
*Suite, Nouma	Lalo
*Suite, Lalla Rookh	Kroeger
*Overture, Ruy Blas	Mendelssohn

popular Sunday afternoon concerts, it is presumed that they will be given again this season. Their success a year ago, when they were inaugurated, was phenomenal. At first given fortnightly, so many who desired to attend could not obtain seats that they were made weekly events. Capacity houses were the invariable rule in the Auditorium, seating nearly 3,000 persons. These concerts were given Sunday afternoons at 3.30 o'clock and the house for the closing popular concert last spring completely sold out at 10.30 o'clock Saturday morning—twenty-nine hours in advance—and hundreds who tried to obtain seats were unable to do so. The success of the popular concerts speaks eloquently of the wide esteem in which Minneapolis holds her symphony orchestra.

Another annual event, in which both the orchestra and the Philharmonic Club participate, is the performance of "The Messiah" on Christmas night. This concert also is always attended by a capacity audience. It is understood

*Played for the first time.

that the soloists for this year's "Messiah" have already been engaged, but they have not as yet been announced.

A notable event of the present season is the engagement of Paderewski as soloist with the orchestra. This will be one of a very few appearances with orchestra of the great Polish pianist during his coming American tour. It will be his first appearance in Minneapolis with an orchestra, and his only appearance there this season.

Last spring the Minneapolis Symphony orchestra made its first tour of outside cities in the Northwest. The success of this tour was exceptional. At Duluth and Grand Forks, which gave their first May musical festivals, the orchestra was the principal attraction, with the result that both these cities desire to secure it again for the spring of 1908. The financial success of the Grand Forks festival was such that the business men of the city, who guaranteed the Grand Forks Oratorio Society against loss, expecting to make up a deficit, were not called upon at all, the receipts of the festival concerts more than covering the expenditures. The festival was given in the opera house which was sold out completely for the first time in its fifteen years' history at a matinee on the occasion of the symphony program on Friday afternoon. Hundreds were turned away, and the same conditions obtained at the evening concert. Another point visited by the orchestra last spring was the Moorhead State Normal School, where the first orchestral concert ever given under the auspices of a Minnesota State educational institution took place. O. B. Babcock, business manager of the orchestra, states that another out of town tour is being arranged for next spring, and that negotiations are already pending with a number of cities.

Ida Klein Fraemcke Dead.

Ida Klein Fraemcke died on August 30 in Dresden, Germany, whither she had gone some months before for special treatment of a nervous disease. Some time ago a shock or stroke partially disabled her, but she continued her duties as vocal instructor in the Hein-Fraemcke German Conservatory of Music up to the summer vacation period. Twenty years ago she toured with the Theodore Thomas Orchestra, covering a large section of the country, and appeared as soloist in orchestral and choral organizations

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everywhere. Possessing a voice of beautiful quality and a heart so big that it was heard in her song, highly sympathetic and musicianly, she was a great favorite everywhere. It is recalled that she sang three times in one season as the only soloist chosen for prominent choral societies in Buffalo. The remains were brought to this country and interred in Fairview Cemetery, Fairview, N. J., on September 15. August Fraemcke, the bereaved husband, and one son, aged sixteen years, are left to mourn the wife and mother. Theirs was a beautiful family life, and the sympathy of the entire musical world will go out to them.

Musicians and Charity.

On a recent steamer "coming across" was gotten up a concert benefit for some charitable cause. It took place in the first cabin, and was performed by several musicians well up enough in the world to be able to enjoy giving away their wares for nothing. But a violinist was needed to complete the program, and a poor young Russian was brought up from the third class department. The cause reaped \$203. That poor young violinist had not a cent but his ticket across, a few loose coins, his instrument, and clothing that certainly suggested poor protection against an American winter while making one's way as a musician without home, money, friends or influence. He gave all that he had, amid smiles, fun and chatter of a traveling company who thought only of the praises of a purser for "amount received." An observant American school teacher, watching the attitude of the foreign artist and thinking it all over, suggested the matter to the leaders of the benefit, who immediately contributed \$20, which was handed to the lad.

Quartet Engagements in Brooklyn.

The Olive Mead Quartet and the Anna Otten Quartet have been engaged to illustrate the music in a series of Brooklyn Institute lectures by Daniel Gregory Mason, at Association Hall, Brooklyn, N. Y., during the coming season. The dates and subjects are as follows: Friday, September 27, "Haydn and His Music"; Friday, October 4, "Mozart and His Music"; Friday, October 11, "Chamber Works of Haydn and Mozart"; Friday, October 18, "Beethoven—His First Period"; Friday, October 25, "Beethoven—His Second Period"; and Friday, November 1, "A Chamber Work of Beethoven."

Margulies Trio to Give Many Concerts.

The Adele Margulies Trio will give many concerts during the season now about to begin. Besides the Mendelssohn Hall series in New York, the Trio will make frequent trips out of town. Miss Margulies, the leader, passed her summer abroad at her old home in Vienna and later in the Tyrol.

Cranford Choral Club Out of Debt.

No better illustration is offered of what an organization can accomplish by united applied energy, than that by the Cranford (N. J.) Choral Club, which, under new management, last season set its head to paying off an annoying debt which was preventing progress. Several leading members united in getting up various types of entertainment, all good, all house filling, to remove the unpleasant impediment. Some mention has been made of this in a previous issue. On September 17 an opening effort of the season proved to be the closing one for the debt. Its character was as follows:

Violin ensemble classes, vocal solos, instrumental solos, a Greek pantomime with musical accompaniment, and a Shakespearean satire, including Juliet, Portia, Ophelia, and Lady Macbeth. In the latter, Mrs. Enid La Mont, zealous and tactful worker; Mrs. George Hansel, Mrs. Silas Furman and Mrs. John H. Garrison were dramatic personae. Mrs. Harding, Mrs. F. Gilpin, Miss Nunoz, Ethel Moore, Miss Shackford and Udo Gossweiler were performers on the first half of the program. A double fold sheet of advertisements protecting the program indicated the practical bent of the workers in ideals, and the fellowship of the community with this praiseworthy endeavor. One must have had experience in the working of such things to realize the amount of thought and labor expended. But the debt was entirely wiped out, with a nice balance to account. Further effort is now going into the propagation of a fund to aid the year's work, including the much desired re-engagement of Arthur Woodruff as director.



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CABLE AND TELEGRAM ADDRESS, "DELMAHEIDE,"
PARIS, September 12, 1907.

This week's Paris correspondence is quite a necrology—regretfully reported.

Edvard Grieg's death has evoked many expressions of grief in Paris, where he was known personally through having conducted his works here in concert. It appears that the manuscripts of Grieg's last unpublished songs were lost at a Copenhagen hotel where he stopped this summer. It is reported that Grieg left a fortune of something like \$75,000.

The poet, Sully-Prudhomme, who died on Friday evening last in his villa at Châtenay, was sixty-eight years old. During the last five years he had lived in the quiet little village of Châtenay for reasons of health, and of late the illustrious poet had been almost condemned to repose, owing to heart trouble. Sully-Prudhomme was born in Paris and educated at the Lycée Bonaparte. He was a poet of sentiment and of tenderness. His first volume, "Stances et Poèmes," was published in 1865, and was received with great emotion in the poet's circle. The famous poem, "Le Vase Brisé," was of this first collection. Books which followed were: "Les Épreuves," after a voyage in Italy; "Les Solitudes," "La Nature des Choses," "De Natura Rerum," "Impressions de Guerre" (written after 1870), "Les Destins," etc. In 1901 he was awarded the Nobel prize for poetry, and devoted the whole of the prize to rewards in competitions among the poets. Sully-Prudhomme has been called the poet of this epoch. His suffering was the suffering of modern humanity and his plaints were expressed in the natural accents which charm the sentiments of his contemporaries. The poet was a

member of the French Academy and a grand officer of the Legion of Honor. The funeral services in Paris were held at the Church of the Madeleine.

The death is announced of a musical connoisseur and journalist well known in Paris, London and New York as M. de Nevers. The full name of the deceased was Louis de Gonzague Maxime Comte de Nevers, a man of fine qualities and well beloved by a host of friends. M. de Nevers had been in poor health for a long time and died of bronchial trouble. He breathed his last at his Paris home in the Rue Mozart on September 4, aged fifty. His widow, Mme. Caro-Lucas, of the Opéra, and a brother, Guy de Nevers, survive him. The funeral service was held in the Church of Notre Dame d'Auteuil and the interment took place at the Cemetery of Asnières. No announcement or notice of death has been published and only now (ten days after the sad occurrence) are friends being notified, who are thus necessarily late in expressing regret and sympathy for the bereaved widow and mourning family.



MARIA GAY.

This is a portrait of Maria Gay, who has been so signally successful in London and on the Continent as Carmen, in Bizet's immortal opera.

Rosine Laborde, whose death was announced in these columns last week, was an active professor of singing almost up to the time of her death. She died at her country estate, Chéry-sur-Marne, aged eighty-three. Her birthplace was Paris and her maiden name Rosalie Henriette Bediez. She had been a pupil of Mocker, of the Conservatoire, and made her debut as a singer in December, 1840,

at the Opéra-Comique, in "Le Pré aux Clercs." The following year, under the name of Villiorni, she entered the company of the Italian Opera, and later passed on to the Opera at the Monnaie of Brussels. About that time the artist was married to the tenor Dur-Laborde. Engaged at the Paris Opéra, Mme. Laborde made her first appearance there April 8, 1849, in the role of Marguerite in "Les Huguenots," and thenceforward her star continued to shine brilliantly. As a teacher of singing Mme. Laborde became widely known and very successful. She was created an officier de l'instruction publique. The funeral ceremony, held at the Church of Saint Philippe du Roule, was impressive and musically interesting, the regular choir of the church being assisted by soloists, MM. Delpouget and Cabillot, of the Opéra, and M. Francell, of the Opéra-Comique. Among the numerous floral tributes was a wreath sent by Emma Calvé, "A sa Manita"; another from the Association of Dramatic Artists, etc. The interment took place at the Cemetery of Passy.

Another death is that of Henry Hess, organist of the Cathedral at Nancy, an excellent musician and composer of merit.

DELMA-HEIDE.

Gadski to Arrive October 1.

Madame Gadski will arrive October 1 to begin the concert tour which she is to make under the direction of London Charlton, prior to her engagement at the Metropolitan Opera House. The prima donna writes that she has had a delightful summer in Europe, most of her time having been devoted to motor trips, although she has also added materially to her recital repertory and studied hard on the Wagnerian roles which she is to sing for Mr. Conried. Madame Gadski's accompanist will again be Frank La Forge, who has been associated with her on previous concert tours.

Recitals in Pennsylvania by Cecilia Winter.

Cecilia Winter, the contralto, is to open her season with a series of half a dozen concerts in Pennsylvania. Miss Winter's home is in New Castle, and her recital there is awaited with unusual interest, while in a number of adjoining towns the success that she has won in a very few years on the concert stage has given her a large following. Miss Winter will sing at New Castle, November 18; Sharon, November 19; Youngstown, November 21, and Beaver Falls, November 22.

The Beardsleys up in Mount Kineo.

Miltonella Beardsley and her daughter Constance, both pianists, are up in Mount Kineo, Me. They will not return to New York until some time in October. Mrs. Beardsley will accept salon engagements this season, and if she teaches at all it will be only to a few advanced pupils. Constance Beardsley has studied abroad with Josef Hofmann, and also with Casimir Hofmann, the father of Josef. Mrs. Beardsley herself is a pupil of Joseffy.

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ITALIAN OPERA IN SAN FRANCISCO.

SAN FRANCISCO, Cal., September 15, 1907.

Ever since the old Tivoli Opera House installed Italian grand opera as an experiment that proved financially successful, San Francisco has had its annual Italian opera season. This custom has now been in vogue here during the last seven or eight years and has become a regular musical event, the discontinuance of which would be a great disappointment to a large portion of this community. While Italian opera troupes had visited this city previous to the Tivoli's resumption of regular seasons, their success was never lasting, and although at times these troupes contained capable artists, somehow the element of fashion was absent from their productions, and without a certain element of fad or fashion operatic seasons cannot be made to pay here. The real fad for Italian grand opera began when, a few years ago, Mario Lombardi came to the California Theater here from Los Angeles, and previously from Mexico and South America, and introduced two sterling artists in Gaudenzio Salassa, baritone, and Fernando Avedano, tenor robusto. The company was stranded here at that time (which, by the way, has previously and subsequently been the usual fate of traveling Italian opera companies in this city), and the Tivoli Opera House management secured the services of the leading artistic forces, including the two stars, Salassa and Avedano. This was about seven years ago. Ever since Italian opera has become a regular occurrence here.

The last two Italian opera seasons at the Tivoli introduced Tetrassini (previous to the fire), a coloratura soprano of a wonderfully mellow voice but lack of artistry, who became the idol of the city, and Giorgio Polacco, whose temperamental leadership electrified the public. Last year Mario Lombardi again visited this city after a tremendous success in Los Angeles; but his venture proved a failure here, chiefly because of the inadequacy and unfavorable location of the Central Theater in the burned district, and also because of the lack of really great artists in the company. With the exception of Ester Adaberto, dramatic soprano; Signor Patti, lyric tenor; Oluto Lombardi, basso, and Signor Antola, baritone, it may be stated that the company was devoid of superior artistic material. Even the conductors were unable to create interest among the public. Mario Lombardi received a lesson as to the taste of San Francisco opera-goers which he perhaps cherished in his memory, ready to take advantage of when again visiting the Queen of the Pacific.

And now Signor Mario Lombardi is here upon his third mission to San Francisco, and the selection of his company demonstrates that he has profited from former experiences, for he has brought with him the finest aggregation of operatic artists ever assembled here during an Italian opera season. So far we have heard during the past week "Aida," "Lucia" and "La Tosca." Each one of these operas was given by a cast of entirely different artists, and each cast contained at least one vocalist of stellar dimensions, while the rest of the cast, with but one exception, proved superior in artistic quality to any other cast ever introduced during an Italian opera season here. In "Aida" we had the good fortune to become acquainted with a baritone named Giuseppe Pimazzoni, who, in every respect, may be regarded as a truly great artist. He possesses a voice of splendid volume and vibrancy and is endowed with histrionic powers rarely met with among operatic artists. He proved to be the sensation of the opening performance, although never announced by the management. The performance of "Lucia" brought forth Adelina Padovani, a coloratura soprano of much power, great flexibility and wonderful technical facility. During the mad scene this brilliant artist sang three different cadenzas—each more difficult than the other—with a playful ease and accuracy of enunciation that thrilled the audience and recalled the inexpressible delight occasioned by a Sembrich or a Patti. By the way, Padovani reminds me in personal appearance very much of Sembrich. This artist, however, possesses sometimes queer notions as to tempi and occasionally uses a slowing down of tempo that not every one is able to consider proper. However, her artistic advantages are so many that one is forced to forgive her the few incomprehensible deviations from accepted tempi. "La Tosca" again gave us a veritable sensation in Ester Ferrabini, a mezzo-soprano of much force, particularly sonorous and bewitching in the middle and lower registers and of unblemished quality. Besides being a vocalist of the highest grade, Ferrabini is an actress of consummate refinement, shunning every tendency to be melodramatic—so hard to avoid in a character like Tosca—and this adherence to refined dramatic declamation and this shunning of lurid melodramatism inspired some of our critics to deny this consummate artist her right to histrionic honors. In addition

to her vocal and dramatic advantages, Ferrabini is a woman of great beauty—a beauty that entrances an audience immediately.

Besides these three casts introduced during the past week, the Milan Grand Opera Company, as it is called, has another cast "up its sleeve," which we will hear next week in "La Boheme." If this proves as satisfactory from an artistic point of view as the three we have already heard the Milan Grand Opera Company may safely go to New York and be sure of artistic success, for I doubt very much whether Oscar Hammerstein has any Italian operatic artists that can surpass some of the leaders of this company, nor is it likely that there exists a superior general ensemble of its casts. Here, of course, I must except the orchestra, chorus, ballet and scenery, which would not suffer by improvement. The leader, Agide Jacchia, is exceedingly nervous of temperament and has a tendency to permit the orchestra to drown the singers. For next week "La Boheme," "Rigoletto" and "Il Trovatore" is announced.

Although the Milan Grand Opera Company appears at the Chutes Theater, near Golden Gate Park, over a half hour's car ride from the centrally located part of the city, over 2,000 people attended the opening performance. The receipts were \$2,200, at prices ranging from 50 cents to \$2. While the subsequent evenings, owing to unsatisfactory car service, did not prove quite as remunerative, I dare say that as soon as our opera loving public realizes fully the excellent artistic character of the company, Will L. Greenbaum, the local manager, will have reason to felicitate himself upon the wise counsel that inspired him to associate himself with Ettore Patrizi in this splendid enterprise.

The second concert of the sixth series of symphony concerts by the University Orchestra at the Greek Theater, Berkeley, took place last Thursday afternoon. There was a larger audience present than at the first concert, some ascribing the increase of interest to the addition of the "Peer Gynt" suite by Grieg as a memorial to the great composer who died on September 4. The entire program was as follows: Overture, "Sakuntala" (Goldmark); fourth symphony (Beethoven); suite, "Peer Gynt" (Grieg); ballet music and wedding march from the opera "Feramorz" (Rubinstein). Of course, the most important number on the program was Beethoven's symphony, and much I would like to put in an encouraging line for this concert, I cannot, as a conscientious chronicler of musical events, say anything favorable of the reading of the fourth symphony. I discovered since that a lack of rehearsing was responsible for this lack of artistic interpretation. The "Peer Gynt" suite and "Feramorz" music were given a satisfactory interpretation.

ALFRED METZGER.

BALTIMORE'S CONCERT SEASON.

BALTIMORE, September 24, 1907.

Thanks to the powers that be, the resident of a city constructed as Baltimore is, may occasionally escape that tedious line of red brick and white patchwork buildings by betaking himself to the Lyric Theater, which is in reality the home of music in Baltimore. Here, facing a park and beautiful lawn, he may momentarily forget that maddening glare of impertinent though self-sufficient red and white in prim right angle and oblong, without so much as a relieving hypopheneuse. The Lyric Theater is Baltimore's concert hall. It was formerly the old music hall. Now it has been fixed up with scenery and the stage altered so as to make it possible to produce plays there. "In policy," says Manager Bernhard Ulrich, "it stands neither with the theatrical syndicate nor with the rampant enemies of the syndicate." Many of Belasco's plays will be given there during the coming season, and there will be other dramatic offerings not of the Belasco cult. But what is more important to the musician, all of the principal concerts in Baltimore, aside from the Peabody course, will take place at the Lyric. There will be five Boston Symphony concerts and five by the Philadelphia Orchestra. The dates of the Boston concerts are November 6, December 4, January 8, February 19 and March 19. Three of the soloists for this series, Melba, Paderewski and Carreño, have been announced. The Philadelphia Orchestra will be there November 18, December 16, January 13, February 24 and March 18, Hambourg and Galski being among the soloists. Paderewski has his recital October 20, the Bessie Abott Concert Company arrives November 14, and Sousa will be heard February 17.

The Peabody Institute is rejoicing over the thorough recovery of Director Harold Randolph, who is now back to work and busily immersed in class and concert plans. A joint recital by Randolph and Ernest Hutcheson has

been announced in Washington; and, indeed, the concerts of Baltimoreans in Washington should be more frequent. The Misses Evans are busily at work entering names of pupils and arranging lesson hours. May Garretson Evans, who has charge of the preparatory department and who also edits the monthly college paper, is one of the hustlers of the institution.

The free scholarships which are open this year are as follows: Peabody Alumni piano scholarship, Peabody piano scholarship No. 1, Peabody organ scholarship No. 2, Peabody violin scholarship No. 2, Peabody vocal scholarship No. 1. Examinations for all of these take place on Monday, September 30, and are for advanced pupils.

The Oratorio Society, under the leadership of Joseph Paché will be heard in three concerts at the Lyric. The dates selected are December 5, February 6 and April 2.

BERENICE THOMPSON.

Many Appearances for Norman Hassler.

PITTSBURGH, September 23, 1907.

Norman Hassler, a young singer who is becoming prominent, has appeared at over seventy-five concerts during the past season in the cities and towns of Pennsylvania, Ohio, Michigan, Indiana and Kentucky. The following press



NORMAN HASSLER.

notices refer to a recent performance of "Elijah" with the Ohio University Choral Society, at Athens, Ohio:

Mr. Hassler, though a young Elijah, leaves his audience perfectly satisfied by his beautifully artistic renditions. His rich voice was smooth and cultured. The recitatives, of which Elijah has so many, showed nicety of phrasing and suggested the efforts of a master of elocution who makes his audience appreciate the significance of the words. "Woe Unto Them" was dramatically effective and his interpretation of the aria "It Is Enough" was artistic and sympathetic in its wailing plea for death.—Daily Messenger.

Mr. Hassler's Elijah was the greatest ever heard here and left nothing to be desired.—Ohio University News.

Edward Strong, the tenor, of New York City, sent the following letter to the young baritone:

I congratulate you on your singing of Elijah in Athens. Your work was a surprise and a delight, and it seems to me you should be in constantly increasing demand for concert and oratorio. The technical use of your voice was admirable and your conception and interpretation of the role of Elijah was broad and dignified, with a keen appreciation of the dramatic coloring which the work demands. It was a pleasure to be associated with you, and I hope we may sing together again soon. I am sure your excellent work will bring you the recognition which you so well deserve.

Weed in Holland.

Marion Weed, of the Metropolitan Opera, will sail from Hamburg on October 12. Her original plan was for an earlier departure, but she decided to accept engagements offered her to sing Herodias in "Salome" productions at Rotterdam, Amsterdam and Hague.

Singers to Sail.

Most of the principals of the Hammerstein Opera will sail from Europe, October 18, on the Kaiserin Augusta Victoria. Campanini, the conductor, is to leave earlier and should arrive here about October 10.

Pfitzner Advances.

Hans Pfitzner has been made director of the Stuttgart Conservatory.

"Mademoiselle Sherlock Holmes," a vaudeville play in four parts, was recently given at the Teatro Populaire of Monaco. The libretto of the piece is by Messrs. Brammer and Wald, the music by Mr. Cretetown.



HOTEL NOTTINGHAM,
BOSTON, MASS., September 21, 1907.

The new men of the Symphony Orchestra will be as follows: Prof. Willy Hess' place will be taken by Carl Wendling, of Stuttgart. Timothee Adamowski's place will be filled by Julius Thornberg, of Copenhagen. Mr. Theodorowicz will take the place of Mr. Moldauer, who died last spring. Mr. Sokoloff will be succeeded by Mr. Ribarch, of Vienna. The name of the new viola player has not been announced. Arthur Kautzenbach, of Berlin, will take the place in the cello section made vacant by the leaving of J. Adamowski. A. Goldstein and Mr. Rennert, of Boston, will join the second violins, and Mr. Traupe, formerly of the second, will also join the first violins. Mr. Agnesy and Mr. Huber, of Vienna, will be the new double bass players, and Mr. Litke, formerly a member, returns from New York as second bassoonist. K. Schmid, of Vienna, and Mr. Lorenz, of Boston, will assist with the horns. The entire list of men numbers ninety-eight, including sixteen new names. The plans—so states the announcement—call for about one dozen soloists, and only those of the best grade are on the list. They are as follows: Schumann-Heink and Melba have been engaged for the singers. Among the pianists will be Teresa Carreno, Katharine Goodson, Olga Samaroff, Harold Bauer, Paderewski, Rudolph Ganz, and the violinists Kreisler, Wendling and Thornberg. Forty-eight concerts, including the public rehearsals, will be given in Boston, six in Cambridge, ten in New York, five each in Brooklyn, Philadelphia, Baltimore and Washington, and three each in Providence and Worcester. The orchestra will go West on January 26, visiting Buffalo, Detroit, Indianapolis, Columbus, and on Friday afternoon, January 31, and Saturday evening, February 1, it will be heard in Cincinnati. The Boston series of symphonies will begin on Friday afternoon, October 11, ending Saturday evening, May 2. The program announcements are not yet known, nor will be until Dr. Muck's arrival, he being booked to sail for America on September 24.

George Maxim made his first appearance in Boston as a soloist, and many were present to hear him. For the past three years Mr. Maxim has been musical director in a seminary in Canada, such a position necessarily limiting his work as a soloist; however, his five numbers in this recital received excellent treatment. He has temperament and technique, and while his reading of Chopin was not conventional, this might be one of the strongest points in Mr. Maxim's favor. The Brahms number was admirably played. The reception which followed the program had Mr. and Mrs. Carl Faeltten at the head of the receiving line, besides the old and new members of the faculty. The

Faeltten School has opened with a larger registration than in any former year, and hence the management has wisely added several more large practice and teaching rooms to the school. These were inspected by the large audience after the recital.

Many friends of the Faeltten Pianoforte School were present at the opening recital of the season in Huntington Chambers Hall, Thursday evening. The program follows:

Lillibulero, Old English Song with Variations, for two pianos, op. 62 Gouvy
George P. Maxim and Carl Faeltten.
Song Without Words, E flat major, No. 7 Mendelssohn
Ponolaise, C sharp minor, op. 26, No. 1 Chopin
Vanished Days, from op. 57, No. 1 Grieg
Barcarolle, F sharp minor Philip
Scherzo, E flat minor, op. 4 Brahms
Mr. Maxim.
Tarantelle, C minor, for eight hands Rheinberger
Messrs. Guckenberger, Luker, Maxim and Price.

The People's Choral Union and Singing Class movement in Boston has been in existence ten years. It was begun with a great mass meeting which took place in the old Music Hall, and now the second decade in its history is to be inaugurated with another great mass meeting in Symphony Hall on Sunday afternoon, October 13, at 3 o'clock, when the People's Choral Union, with Samuel W. Cole as its conductor, as usual, will produce about one-third of Handel's "Samson" with the assistance of Grace Bonner Williams, soprano; Gertrude Edmonds, contralto; George J. Parker, tenor, and Charles Delmont, bass. The dignity of the occasion will be augmented by short addresses by President Eliot, of Harvard University; Dr. Damrosch and others, closing the program with the singing of some familiar selections by the chorus and audience. The accompaniment will consist of two pianos and the grand Symphony Hall organ. The occasion and its object must interest Greater Boston and furnish inspiration for a red-letter season for the Choral Union, which since its inception has stood for the best in music. The zeal of its excellent conductor, Samuel W. Cole, is another strong factor in its past and future success.

The opening on the 23d inst. of a violin school in Boston, and by a man of Bernhard Listemann's musicianship, is a presage of better things musically for this city. Boston has no violin school. There are teachers without number who have "classes" and once a year contribute to the list of pupils' recitals, but results, generally speaking, seem to end then and there. Among the overwhelming number who study this instrument year after year, how many are ever heard from even in the amateur's field? Not more than three or four young girl players—and why the sex?—today are ever listened to in and about Boston. The reasons may be justly criticised—for there must be reasons. Bernhard Listemann will endeavor to establish a school which will do away with these reasons, and Boston certainly needs him. His musical prestige in years past while in this city may be recalled, and the entire musical fraternity must welcome him and his project as a supply to a deep seated demand here, for while piano instruction has its corps of competent followers, that of the violin seems to have in a measure declined. Both Mr. Listemann and his talented daughter, Virginia Listemann, soprano, will locate permanently in Boston, the latter operating all of her professional engagements from here. W. S. Bigelow, Jr., is managing the interests of both artists.

The outlook for Lucia Gale Barber's fall opening, which is announced for October 1, is exceedingly flattering. Her work interests all kinds of people of all kinds of vocations, and now that it is understood that musicians find her "Rhythm" of tremendous value to them vocally or technically as either singers or pianists, its scope already broadens. Mrs. Barber is a highly interesting woman investigator and ranks with any one of the scientists of the day for what she has found to be a truth in her line of work.

Mrs. Barber's season's programs are always interesting because new and original, and her large following attests to the worth of her teaching, which results in a benefit to all ages and avocations. Mrs. Barber has assistants in the several departments.

Friends and even admiring strangers of the artist will fully approve of the pleasant news of Katharine Goodson's recent meeting of the President of Liberia and his suite, who were the distinguished guests of a certain London hostess. Miss Goodson was persuaded to play for the President, who was so delighted with her charm and talent that he presented her with the Liberian flag, constructed entirely of flowers of a rare kind, after a wreath had already been handed to her by her hostess. This is one of the many exquisite courtesies extended to Miss Goodson, who will soon be one of us again, the Worcester Festival being the occasion of her initial performance in America this trip. Her coming engagement with the Boston Symphony Orchestra—her second appearance with this organization—is sufficient evidence of her worth as an artist.

THE MUSICAL COURIER's representative has received a quaint snapshot of "Harmony Camp," the picturesque quarters built for and occupied by Edith Noyes Porter, the composer and musician, who is still rusticiating there. The camp is in the woods near the shores of a lake at South Framingham, Mass., where this energetic woman has spent a most needful rest. Mrs. Porter will return to her Boston studios, in the Copley, in October.

Eben Howe Bailey, with Mrs. Bailey, yearly repairs to Ipswich, Mass., where they have a summer home. During the warm months of the past summer Mr. Bailey was constantly persuaded to teach and coach some of his pupils remaining East, thus filling practically most of his time while there. Another demand was created when a nearby orchestra wished him to become its director, for the purpose of improving its musical standard and ensemble work. This Mr. Bailey decided to do for the pleasure of helping a rural organization, and under his direction there was such a steady improvement that several most successful concerts were given for the summer colonies collected on set occasions. He also trained a chorus which did most creditable work. These concerts were events of real pleasure and interest to the people. Some of Mr. Bailey's Boston pupils assisted with solos, some of this composer's own songs appearing on the various programs. His attractive trio for female voices, "Fleeting Days," won much admiration.

The new quarters to be occupied by Gertrude Fogler for the winter were formerly occupied by one of Boston's

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noted local artists, and are at 10 St. Botolph Studios. "This large room with the big bow window," said Miss Fogler, "is where I shall give my talks on the Gersin method of French, and this," pointing to a den leading off from it, "is the corner where I shall do most of my private teaching. You see, it overlooks the Latin Quarter," and she laughed as she looked out on the alleyway, strung with flying and drying handkerchiefs. "It is so artistic and picturesque here, and even downstairs in the basement it is attractive. We love it and I know I shall enjoy my winter's work in these old quarters." Miss Fogler's classes in French begin at 10 St. Botolph Studios, October 1.

John Orth is now located in Steinert Hall for the coming season. Mr. Orth will soon begin a series of informal musicales which he will give monthly in Steinert Hall, and which promise to prove attractive because of the good music furnished and the thorough freedom of those attending. Mr. Orth is just now opening classes in teaching teachers how to teach.

George Devoll and Edwin Isham are coaching with Clara Tippet in programs for New England cities and Washington, D. C.

Cards of admission have been issued by the management of Steinert Hall for a series of pianola recitals, the first of which will be given on Wednesday evening, October 2, at

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Caroline Gardner Clark Bartlett is still at her farm in Waterloo, N. H., but opens her Pierce Building studio in October.

John Crogan Manning spent the summer with his family at his beautiful farm home, "Elmhurst," near Mansfield, Mass., and has opened his Boston studio for the season. Mr. Manning has been re-engaged to direct the piano departments at both Miss Robinson's and Miss Chamberlayne's fashionable schools.

THE MUSICAL COURIER's representative had the honor of reading in manuscript the interesting "Note Book on Modern Italy," by Riccardo Lucchesi. It is a decided departure from the average guide book affairs with which we are regaled and abounds in local touches of extreme interest, besides points and customs never alluded to by the usual compiler. It is prefaced by a charming "billet" or introduction to Florence Richmond, the poet, of California, whom Signor Lucchesi much admires for her brilliant verses, many of which he has set to music.

Signor Orsini, located at 94 Huntington avenue, spent the summer in Europe. He will re-open his studio October 1.

Robert N. Lister, who was formerly at 149a Tremont street for several years, will be found in his new studios at Symphony Chambers, 246 Huntington avenue. Mrs. Lister will assist with some of the advanced pupils, and this, with her Springfield (Mass.) class and her own professional engagements, will keep her very busy. Mrs. Lister has one of the few beautiful lyric soprano voices of the East. She will be heard in several important engagements during the coming season.

Anna Miller Wood's assistant colleague, Llewella Martin-Olafson, who was also a student for several seasons with Miss Wood, has been engaged by Henry W. Savage for his "Madam Butterfly" company. Another of Miss Wood's advanced pupils, Edith Bullard, will take Miss Olafson's place as her assistant. The Wood studio opens October 1.

Frederick Hastings, baritone, recently back from Honolulu, Hawaii, and long a resident student and singer of this city, has decided to locate permanently in New York, and will be under management for the coming season. He will return here in October for his song recital, which takes place in Steinert Hall. Bertha Cushing Child will assist.

Clara Clemens, Mark Twain's daughter, appeared here last season in one of Miss Terry's attractive series of recitals at the Somerset and was very much liked. The coming season Marie Nichols, violinist, collaborates with Miss Clemens under Charlton's management, and will be heard in the chief cities.

Pupils Returning to Carbone.

A. Carbone, the vocal teacher, is once again established at his Carnegie Hall studios. Many of his pupils are returning and several new ones have been enrolled. Some of those who studied with this master at Newport during the summer will continue their lessons in New York. Carbone teaches the old Italian method and, as is well known, is himself an artist of rare accomplishments.

New Musical Monarch.

The full dress rehearsal of "The Merry Widow" took place in this city last Friday afternoon before an invited audience. The actual première was at Syracuse, Monday evening, September 23. A late MUSICAL COURIER wire from that city says simply: "Overwhelming success. Lehar is Johann Strauss II."

Bohemian Music in Geneseo.

Marjory Sherwin, violinist, and Miss Vojacek, pianist, are to give an entire Bohemian program, preceded by a twenty minutes' talk by Miss Vojacek on "Bohemian Music," at the home of Mrs. Walcott, in Geneseo, N. Y., October 5.

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MUSIC SCHOOLS IN WASHINGTON.

WASHINGTON, D. C., September 24, 1907.

The conservatory is no longer a novel idea in Washington. It pervades the city. We have had two well established music schools in the capital—not endowed institutions, more's the pity, but enterprises intended to pay expenses, which they have been able to do at least approximately. We now have four conservatories in Washington, and a movement is on foot to establish the beginning of a fifth. The superstition which formerly forbade the establishment of a musical conservatory in this city was like unto the precept practiced by the principal visiting organizations and which is something like this: "It is dangerous to play any of the ultra-modern music before a Washington audience. The audiences are small, anyway, so it is dangerous to risk any innovation. The safe and sane principle is to play the good old things mother used to like. Have plenty of 'Tannhäuser' music on the program and don't omit Liszt's second rhapsody. In short, the Washingtonians are, all of them, guys from away back. So give them the good, old fashioned music."

The trouble was, as is now proven, not with the public of Washington, that poor, maligned, yet defenseless aggregation whenever anything goes wrong, but with the methods, or rather the lack of method, by the then concert managers in town, who supposed it merely necessary to post a few notices here and there, lean back and await results. And so it was with the conservatory question. Think not Washington never had conservatories before. That was the trouble. She had had them—and they had failed. So, of course, no one dared to try one again.

People said Washington was not a musical city. There was no use in attempting to establish a music school here. Private teaching was all that paid. The public (as usual) was not ready for it. And so on. Then four such institutions, all varying in the details of their organization, yet grounded upon similar basic principles, sprang into existence. And now it is quite possible to have a conservatory of music in Washington; and that same public, which was "conservative," "musically slow," "ignorant of opportunities presented," now patronizes four institutions, and will patronize the fifth. In two years' time, so rapidly is the conservatory germ spreading, there may not be a single "private teacher" left in the city. They may all be lost to view personally and known only as "vocal professor" or head of the "fiddle string department" at the "Grand Union Conservatory," opposite the new Union Station at the Capitol grounds. Trains to Baltimore and Philadelphia every half hour.

What we really need in Washington is an endowed institution—or, better still, a national school of arts, established by the Government.

That English antagonism against everything American is growing so rapidly from year to year as to arouse the indignation of tourists from this country who are constantly invading England to a high pitch of indignation is the statement of Otto Torney Simon, the Washington conductor, who has just returned from a summer abroad. Mr. Simon says, among other things: "We found a most beautiful spot on the southern coast of England, called Torquay. It is more of a winter resort, but this season the summer was cool and bracing like our October. Vegetation is semi-tropical and palms grow in the open all winter. In London one gets the stimulus of life and vortex of art and music; and England itself is restful with its rare verdure and variety of landscape effect. It is indeed a garden spot."

"There is one discordant note, however—the antagonism of the English to Americans, shown especially by Londoners and the London press. One cannot read a daily paper without having the American type a subject of ridicule and personal attack. It becomes more marked year after year. Our customs, our language, our wealth, our women—nothing is spared; and one feels not quite among friends. These attacks are a matter of much indignation

among the traveling Americans, and in spite of Pilgrims' societies and other such institutions, this bitter and constant personality is bound to leave its sting and create ill feeling.

BERENICE THOMPSON.

The New Philadelphia Leader.

Carl Pohlig, the new Philadelphia Orchestra conductor, is filled with enthusiasm for his work. To a press representative of that city he said just after arriving there: "You may say to the good people of Philadelphia that I have come here to be one of them. I have left the sunset land and am now in the sunrise land, and it is my ambition to make the Philadelphia Orchestra the first orchestra in America. It was hard to leave my many friends in Stuttgart. The Opera directorate did not want me to leave. They even offered me more money to remain, and I was also asked to be Felix Mottl's successor as conductor of the Court Theater in Munich. I wanted to come to Philadelphia, though. I wanted to come to this great big new country and conduct your orchestra and give you the best



CARL POHLIG.

in me. I know something of all the symphony orchestras in America, for I have read of them constantly in THE MUSICAL COURIER.

"The Philadelphia Orchestra and its work is known on the other side of the ocean. I want to make it the first orchestra in America—and who knows, perhaps, some day it will be the greatest in the world. It is not impossible. We must all work together. I shall work, the men will work, and you must all work with us and we shall accomplish it. A conductor must be not only a good leader, but he must be a good soloist. I work hard as a conductor, but I also work hard as a piano soloist. My friends wanted me to remain a piano soloist when I was younger, but I wanted to be a conductor—it is the work I love—it is the biggest thing in my life. When I was playing through Europe as a boy soloist, Anton Seidl wanted me to come to America, and I almost came. I remained in Germany, however, and studied."

Pohlig was asked what he thought of "Salome," and answered, with a smile: "I read that in New York they said it was very bad and naughty and would not allow it to be played. I like it, though. Perhaps it is not all pleas-

ant, but Strauss' music is beautiful. Last winter I conducted 'Salome' thirty times in Stuttgart, and even that was not enough for some of those who came to hear it. Believe me, 'Salome' will live a long life."

Blakeley Organ Recitals in Toronto.

Arthur Blakeley's organ recitals given in the early part of September in the Sherbourne Street Methodist Church, Toronto, Canada, attracted large audiences. Some press notices of the concerts of September 1 and 8 follow:

An overflow congregation was present at the service in Sherbourne Street Methodist Church last night, the special attraction being an organ recital by A. Blakeley, the organist. All the selections on the program, which included Felix Borowski's Organ Sonata, Meyerbeer's "Schiller March," Handel's "Harmonious Blacksmith" and Andantino by Lemare, were greatly appreciated by all present for the skill and technique of their rendition, but the congregation literally listened breathlessly to Mr. Blakeley's interpretation of "The Storm." Many selections of this nature have been written for the organ, some of them more or less legitimate, but the "Storm Fantasia," by Lemmens, the Belgian composer, is recognized as at once the most artistic and successful attempt in this line.—Toronto World.

Mr. Blakeley played the following organ selections for the benefit of exhibition visitors after evening service at Sherbourne Street Methodist Church: Sonata, Felix Borowski (Russian); "Schiller March," Meyerbeer; variations for harpsichord (from the suites), Handel; andantino, Lemare; "The Storm," fantasia. The attendance was so large that many were content to remain standing throughout.—Toronto Globe.

On Sunday evening last at the Sherbourne Street Methodist Church, Arthur Blakeley rendered a special selection of sacred music, much to the delight of the large crowd of exhibition visitors and others who were present. The selections, which were given with all Mr. Blakeley's skill and touch, were as follows: 1. Prelude, C sharp minor, Rachmaninoff; 2. March, "Queen of Sheba," Gounod; 3. Rondo, sixth sonata, Bach; 4. Selection, "The Answer," Wolstenholme; 5. The Toccata, from the Fifth Organ Symphony, Widor. Mrs. Pickard, during the service, sang in a most pleasing and artistic manner "The Penitent."—Toronto Saturday Night.

Katherine Jaggi Teaching.

Katherine Jaggi, the pianist, has returned to her home from an extended vacation in the country and has begun her teaching at 578 Pacific street, Brooklyn. As heretofore, Miss Jaggi will give a number of recitals in New York and vicinity. This young artist is a pupil of Joseffy.

Mr. and Mrs. Goodrich at Their Studios.

A. J. Goodrich and Mrs. Goodrich are back at their New York studios, 80 St. Nicholas avenue, after a restful holiday passed at Lake George. A number of talented pupils are studying with these progressive musicians.

Gerardy Engaged by New York Philharmonic.

Jean Gerardy, the cellist, has been engaged by the New York Philharmonic Society for two concerts on February 7 and 8, 1908.

Carreno Coming.

Teresa Carreno will leave Auckland for Vancouver on October 7, and will begin her tour of the United States in the East some time in November, probably playing her first engagement at Smith College, Northampton, Mass.

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CHICAGO, September 21, 1907.

The Chicago Musical College has entered upon its forty-first year of activity with its accustomed high standard of teachers and instructors and the annual big enrollment. An interesting feature of the Chicago Musical College, and one that is entirely philanthropic, is the free scholarships awarded every year to talented and deserving students. This year the number of winners of free scholarships is forty. In the piano department there have been awarded eighteen free scholarships, as follows: Walter Rudolph, to be instructed by Hans von Schiller; Mabel De Witt, by Ernesto Consolo; Isaac van Grove, by Walter R. Knupfer; Charlotte Andrus, by Frederick Morley; Bessie Ryan, by Karl Reckzeh; Mayme Palmer, by Maurice Rosenfeld; Dora Henshonor, by Arthur Rech; Margaret Wicks, by Walter Golz; Lillian Elberg, by Alma W. Anderson; Helen Bushee, by M. Eleanor Rupp; Frances Viederstadt, by Jane Gunderson; Mary Carolin, by Pauline Houck; M. Eleanor Warren, by Lenore Simon; Louise Lloyd, by Eleanor Harris; Mary Krone, by Zoe Lassagne; Edith Linden, by Muriel Moore; Olive Neel, by Anita Alvarez, and Eliza J. Wilkinson, by Gladys Fryfogle. In the vocal department twelve scholarships, as follows: Lester Haberkorn, to be instructed by William Castle; Ferné Amy Gramling, by Herman Devries; Ruth Chandler, by Mrs. O. L. Fox; Charles Griffith, by Hans Schroeder; Elmer K. Smith, by John Ortengren; M. A. Bert Jones, by Herbert Miller; Charles R. Wood, by John B. Miller; Emile Follmer, by David H. Grosch; Gus Schult, by Arthur Middleton; Evanline Packer, by Ellen Kinsman Mann; Isabelle White, by Louise Harrison, and Bergliot Allrud, by Bertha Smith Titus. In the violin department six scholarships, as follows: Wally Heymar, to be instructed by Hugo Heermann; Amy Neill, by Joseph T. Ohlheiser; Reber Johnson,

by Frederik Frederiksen; Pauline Alfante, by Hugo Kort-schak; Pauline Schmidt, by William Konrad, and Isadore Greenberg, by Arthur Hand. In elocution one scholarship, Ruth Wright, to be instructed by Letitia Kempster. In the dramatic department two scholarships, as follows: Mabel Bunyea and P. H. Graumann, to be instructed by J. H. Gilmour. In harmony, Angelina Desmarais, to be instructed by Dr. Falk.

Ernesto Consolo, the Italian pianist, announces a Grieg memorial concert to take place at an early date.

The Mendelssohn Club, Harrison Wild conductor, announces Gogorza as soloist for the first concert, and Sibyl Sammis and Daniel Beddoe as soloists for the second concert.

The American Violin School announces a concert to be given by the Juvenile Orchestra, Richard Vilim conductor, on October 5, at Kimball Hall.

Among the younger artists who have decided upon Chicago as offering the best advantages for the development of their career is Edward Walker tenor, who comes prepared to accept engagements in concert work, oratorio or recital. Mr. Walker began his musical career in early life, receiving a conservatory education and beginning the work of teaching in the same institution. The past seven years have been spent in the musical circles of New York, studying with the best vocal specialists and associating and filling engagements with the leading artists, composers and conductors. Mr. Walker's artistic personality, superior voice and musical ability lend splendid interpretation to his extensive repertoire, which includes all the standard oratorios and cantatas, with arias from the modern school of Italian opera, and also a large variety of other attractive numbers for concerts and recitals.

The Anna Groff-Bryant new school of vocal science and arts will officially open on October 2. The registration for this season exceeds that of any previous year and the prospects are for a very interesting season, as some very talented pupils have been enrolled. An estimable feature of the school is the academic three years' course, embracing classes in vocal art, history of music, physical development, English, German, French and Italian song literature and poetry; also the theory and harmony of music. Pupils may enter the school at any time, but the full three years' aca-

demie course must be taken by those who wish to receive Mrs. Bryant's personal endorsement as exponents of her methods and systems.

A very practical little book is "Tone Placing and Voice Development," by Pedro T. Tinsley. As the preface says: "It is for daily practice, based upon artistic principles, including a course in the art of breathing, structure of the vocal apparatus, hearing the voice, together with a carefully prepared number of vocal exercises forming a comprehensive, progressive and self explained course of voice building." Written by Pedro Tinsley, conductor of the Choral Club of Chicago, and a man who has had many years' experience in teaching voice, it contains some very excellent material and vocal exercises and should be in the hands of all vocal students. Under Mr. Tinsley's direction the Choral Study Club has given S. Coleridge-Taylor's "The Blind Girl of Castel Cuille," Cowen's "Rose Maiden," Gaul's "The Holy City" and Coleridge-Taylor's "Hiawatha." Plans are under way for two concerts to be given this season, at one of which "Hiawatha" will be repeated.

An important feature of the American Conservatory is the Normal department and lecture course. This department has been successfully conducted for over twenty years and is largely attended. The lecture course will be opened on September 28, by John J. Hattstaedt, the president, who each season gives a series of twenty-four lectures on "Piano Instruction, Pedagogics and Aesthetics." The musical history classes are under the direction of Victor Garwood.

The American Conservatory series of twenty-five afternoon recitals will be opened with a recital by Silvio Scionti, pianist, and Herbert Butler, violinist, at Kimball Hall, September 28.

The Mary Wood Chase studios, in the Fine Arts Building, recently opened by Miss Chase as a school for the furthering of artistic piano playing, must be classed among the few beautifully furnished studios possessed by Chicago artists and teachers. Miss Chase, who has had a notable success as a concert pianist and teacher, and who is also known for her analytical and synthetical method of piano technic, which has been used with such good results in teaching, is meeting with the most encouraging results with her new school, and is rapidly filling all available time personally, and for her assistants.

Emil Liebling announces a series of concerts for the season 1907-8, beginning with a Grieg program on Sep-

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tember 22, at Kimball Hall. Mr. Liebling will be assisted by Herbert Butler, violinist, and Paul Schoessling, cellist.

Grant Weber, one of Chicago's long established piano teachers, will open a studio in the Fine Arts Building about October 1.

Helen Buckley, soprano, is substituting at Sinai Temple this month. On September 24 Miss Buckley will give a recital at Akron, Ohio.

An interesting concert was given by the faculty of the Englewood Musical College at the College Concert Hall in Englewood, on September 20. The program was given by Herman Braun, violinist; Harold Henry, pianist; Ethel Connelly Cutler, soprano; Herman Felber, cellist; Anna M. Fennessy, reader; and the Mozart Trio, composed of Prudence Neff, pianist; Herman Braun, violinist, and Herman Felber, cellist, who were heard in the Mozart G minor trio, No. 1. Especial mention must be made of Herman Braun, who played the Max Bruch violin concerto (first concerto, in G minor). Mr. Braun is a member of the Theodore Thomas Orchestra and one of Chicago's leading violinists. This magnificent concerto, dedicated to Joachim, and which has been classed with the Beethoven and Mendelssohn, and is admittedly ranked as one of the first five, with Beethoven's, Mendelssohn's, Brahms', and the "Hungarian," by Joachim, received an exceptionally fine reading, broad, vigorous and temperamentally interesting.

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Tributes to Bonci.

Bonci made a real sensation this summer in London at Covent Garden, as the Duke in "Rigoletto," Edgardo in "Lucia," and Rodolfo in "Boheme." Of his debut (in "Rigoletto") the critics of two representative London papers wrote:

Sig. Bonci as the Duke won very great favor from the large audience. His lovely voice, with its wonderful sweetness of quality, made "Questa o quella," "La donna e mobile," and the rest of the music delicious to listen to.—Times.

Sig. Bonci was enthusiastically received, as he deserved, on his reappearance on Saturday night. His voice is in very good order and his singing is, if possible, even more delicate and beautiful than it was. The music which the Duke has to sing in "Rigoletto" is so familiar that it seems as if there could be only one way of singing it, but Sig. Bonci dealt with "La donna e mobile" and the rest in a fashion quite his own. He never imitates; he is always himself, a distinct personality. This makes it easy to recognize what a real artist he is, that he should invest the well worn tunes with new grace and new coloring. Covent Garden took him to its heart, and we hope that now he has returned he will come again and again.—Tribune.

Maurice Meerloo in New York.

Maurice Meerloo, the distinguished virtuoso of the viola d'amour, has arrived in New York from the City of Mexico. Señor Meerloo hopes to make a concert tour of the United States.

Bispham's Opening Program.

The program which David Bispham is to offer when he opens the metropolitan concert season at Carnegie Hall on October 13 is made up largely of popular classical numbers. There will be compositions of Handel, Beethoven, Schubert, Schumann, Brahms, Cornelius and Strauss, while an interesting feature will be a manuscript composition, "The World Well Lost," by Walter Damrosch. In singing this

number Mr. Bispham will be accompanied by the composer. "The Mad Dog," from Liza Lehmann's opera, "The Vicar of Wakefield," will also be included. It is in this opera that Mr. Bispham met with marked success in England, where he has been for the past season. The baritone will be assisted at the piano by Harold O. Smith, who will likewise accompany him on tour.

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MUSICAL OUTLOOK IN BROOKLYN.

BROOKLYN, N. Y., September 23, 1907.

The Brooklyn Institute of Arts and Sciences has issued its prospectus for the year. The offerings by the Department of Music will be certain to delight those who want good music and are willing to pay for it. Madame Schumann-Heink, assisted by other artists, will open the musical season in Brooklyn at the Baptist Temple, Thursday evening, October 17. The following Thursday evening, October 24, David Bispham, the baritone, and Bessie Collier, violinist, will give a joint recital. Josef Hofmann will come the next Thursday evening, October 31, and this will be the first in a series of piano recitals.

The Boston Symphony Orchestra will have five appearances at the Baptist Temple on the following dates: Friday evenings, November 8, December 6, January 10, February 21 and March 20. Paderewski and Madame Carreño are the soloists engaged for December 6 and January 10. Other soloists will be announced in October.

The New York Symphony Orchestra will give five Satur-

day matinee orchestral concerts at the Baptist Temple on the following dates: November 23, December 14, January 25, March 7 and April 4. The soloists already engaged for this series of concerts are Fannie Bloomfield-Zeisler and Emilio de Gogorza.

Fritz Kreisler will give a violin recital in the Baptist Temple, Wednesday evening, November 27. Paderewski is to give a recital at the Baptist Temple on Monday evening, December 16. The Brooklyn Oratorio Society, under the direction of Walter Henry Hall, will sing "The Messiah" on Thursday evening, December 19. The soloists for this performance will be announced later. The day after Christmas, Thursday evening, December 26, Kubelik, the great Bohemian violinist, will give a recital at the Baptist Temple.

The Kneisel Quartet will have five concerts at Association Hall, on the following dates: January 17, February 6, March 12, April 9 and May 7. The assisting artists will be Mrs. Thomas Tapper, piano; Willem Willeke, cello; Sigismund Stojowski, piano; Katharine Goodson, piano; Carolyn Beebe, piano; Carlo Buonamici, piano.

Madame Sembrich will give a recital at the Baptist Temple, Thursday evening, November 14.

Some of the important events after the New Year will include a concert by the following quartet of American singers: Madame Rider-Kelsey, Janet Spencer, Edward Johnson and Frederic Martin.

Madame Galski and Francis Rogers will unite in a recital at the Baptist Temple, Thursday evening, February 27.

The Olive Mead Quartet has been engaged for a concert on Thursday evening, April 16. Another date in April will be announced later for the joint appearance of Josef Hofmann and Fritz Kreisler.

Another fine quartet of American singers, composed of Mary Hissem de Moss, Cecelia Winter, Kelley Cole and Charles W. Clark, will come to Brooklyn to sing at a special concert in the early spring.

The Henry W. Savage English Opera Company will have a number of appearances under the auspices of the Institute in the late spring, probably in May.

During the season there will be many lectures on music by speakers and artists from near and far. Some time in November the Institute and Alliance Française will devote one evening to the old chansons of France, with Rollie Borden Low, soprano, as the assisting singer. This will be Mrs. Low's third engagement for this series of attractive educational evenings.

Prof. Franklin W. Hooper, the director of the Brooklyn Institute, is back at his office at 502 Fulton street, after passing a quiet vacation at the Hooper summer home in New Hampshire.

If all goes well with the army of builders and other workmen, the new Brooklyn Academy of Music will be completed before the next musical season of 1908-09. When this fine structure is dedicated, hopeful citizens believe a new art era will dawn for Brooklyn, which now shelters 1,500,000 inhabitants.

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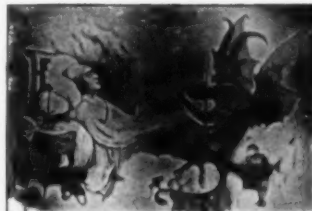
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